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Call No.

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE LIBRARY

The Biggest Name In Pictures Today!

IT IS THE NAME of the company with rivet-like precision, one big picture success her at the exhibitors and lic.

ptember 11th, Rupert Hughes' "The Old Nest" was released. Within one month this remarkable picture had broken attendance records in every state in the union, a picture that is helping all pictures.

On October 2nd came "Dangerous Curve Ahead,"—a picture that writers write about, a production that for sheer cleverness cuts out for itself a new path in accomplishment.

And right now, the great sensational love romance, Sardou's "Theodora," the most significant, impressive and spectacular production that the whole world has ever known is playing to the utmost capacity at a legitimate theatre in New York, the Astor. The crowds are so great as to demand police protection for the lobby.

To-day the biggest name in the picture business is that which has delivered these great successes—the name that stands for such pictures as "Poverty of Riches," "The Man From Lost River" and "Doubling for Romeo."

Soon you will see "The Sin Flood," a very great picture indeed!

For months we have warned you to watch Goldwyn. Keep watching now! It is the biggest name in pictures to-day—Goldwyn!

Moving Picture World
v.53, Pt.1
See INDEX in Pt.2, at end of volume.

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

PLAYGOERS PICTURES PRESENTS
ACROSS THE DIVIDE
with
ROSEMARY THEBY AND REX BALLARD
PRODUCED BY
G. & J. PHOTOPLAY COMPANY
DISTRIBUTED BY PLAYGOERS PICTURES
through Pathe Exchange
Foreign Representative for Playgoers Pictures
Sidney Garrett
MICHELSON
The divide of honor or disgrace; the pass of passion or tender love; the bridge of bravery or cowardice; the gateway of gratitude or selfishness—that's what the Divide means in this sweeping Western drama which registers a direct hit upon the hearts and emotions of your patrons. You can promise them an actionful, interesting and satisfactory feature, with the safe assurance that
"Across the Divide"
will make good your promise.
Now Booking

50560

A Great New Star in a Great Big Play!

Jack Holt's first star picture! A star that represents all that is best in American manhood. A star who's had the public with him from the moment they saw him first.

Jesse L. Lasky presents

JACK HOLT in "The Call of the North"

A Paramount Picture

Based on the novel, "Conjuror's House," by Stewart Edward White, and the play by George Broadhurst. Scenario by John Cunningham. Directed by Joseph Henabery.

The play that made the Far North famous!

A hit in the book, a hit on the stage. The play that a hundred writers tried to imitate—and couldn't. The play whose every scene has a thrill for every man, woman and child in the country.

FAMOUS PLAYERS-LASKY CORPORATION

If it's worth TWO DOLLARS in New York— What's it worth in your town?

THE Criterion, New York, is packed twice daily with people who want to see "Forever." All seats are reserved, and the top price is two dollars. And the crowds prove that the picture's worth it.

The critics said:

"One of the three best pictures ever made in America, if not the very best."—*New York World.*

"As a development of the film art the play is little short of marvelous."—*New York Telegraph.*

"Sets a new standard for American films."—*New York Call.*

"Remarkable for the exquisite portrayal by Miss Ferguson."—*New York Globe.*

"The best work Wallace Reid has ever done. A notable achievement."—*New York American.*

"George Fitzmaurice has never done anything better. The whole picture deserves all praise."—*New York Mail.*

ADOLPH ZUKOR PRESENTS

Elsie Ferguson

and

Wallace Reid

in

"Forever"

Based on

"Peter Ibbetson"

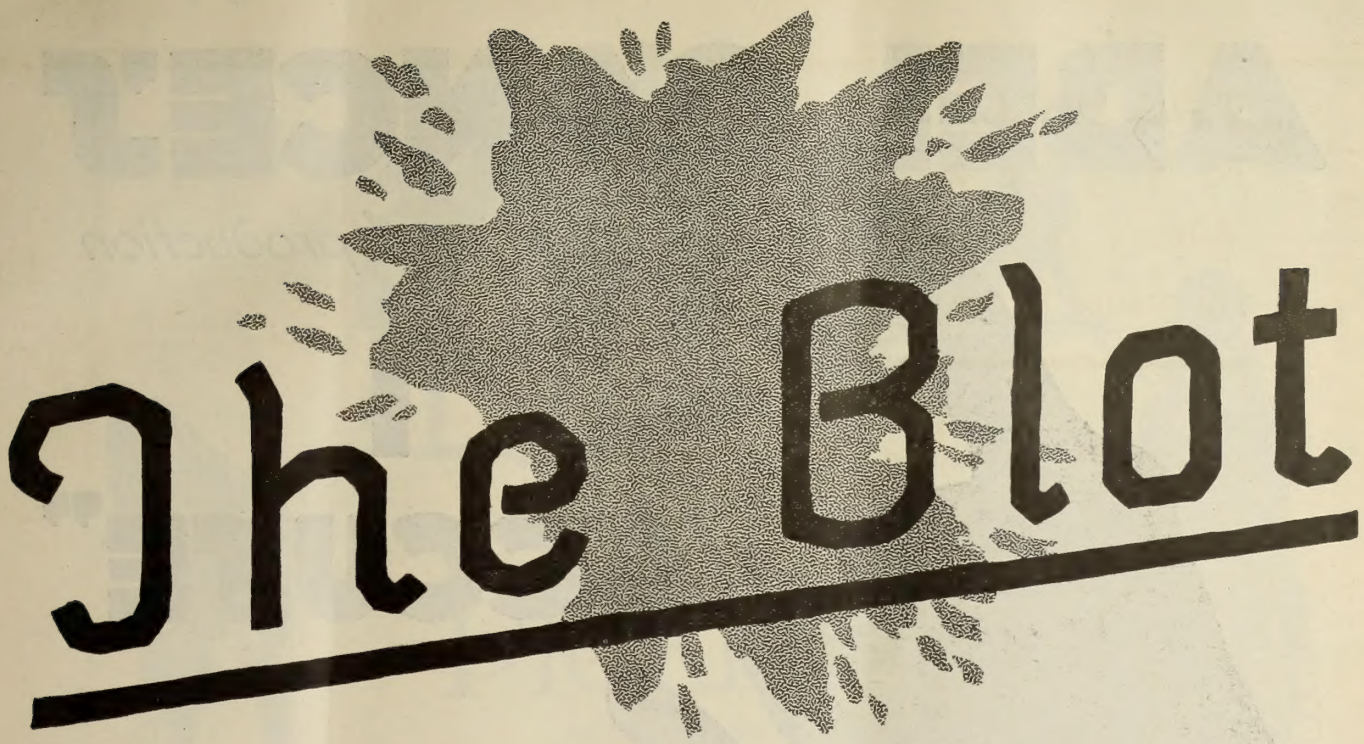
a George Fitzmaurice

Production

From the Novel by George Du Maurier and the Play by John Nathan Raphael. Scenario by Ouida Bergere.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



LOIS WEBER

Never made a picture that did not have a box-office angle—a live, big exploitation theme.

"The Blot" hits 'em square between the eyes with the question, "Is the greatest BLOT on American life the begrudging, starvation treatment of our teachers?"

The smashing turmoil of real drama backs up these exploitation possibilities.

Motion Picture News said, "a splendid example of Lois Weber's powers."

Moving Picture World declared, "a strong appeal to the public."

Wid's Daily pronounced it "splendid human interest."

Released by F. B. WARREN CORPORATION 1540 Broadway GUNNING PRESENTS New York City

ABEL GANCE'S

sensational production

"I ACCUSE"

With adequate exploitation—and "I Accuse" is rich in exploitation opportunities—every theatre will find this picture a tremendous business getter

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

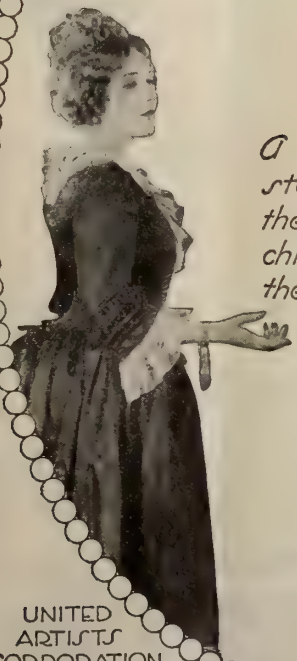
HIRAM ABRAMS, PRESIDENT

Here is the greatest

MARY PICKFORD

picture ever released

"Little Lord Fauntleroy"



A book that has delighted millions, a story that lives in the memory of all the men and women who were yesterday's children, made into a glorious film for the joy of young and old the world over

FROM FRANCES HODGSON BURNETT'S FAMOUS STORY

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND ALFRED E. GREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

THE NEW SERIES OF WESTERN PRODUCTIONS

Featuring

WILLIAM "BILL" FAIRBANKS

JUST THE KIND OF WESTERN PICTURES
THE EXHIBITOR HAS BEEN LOOKING FOR

A THRILL A SECOND A STUNT A MINUTE
SPEED, SPEED, MORE SPEED

THAT'S THE KEYNOTE THROUGH EVERY

"BILL" FAIRBANKS

WESTERN FEATURE

See One and You'll Book Them All

BUT DO IT NOW

HERE ARE SIX

"BILL" FAIRBANKS

WESTERN FEATURES

Each One Now Ready
Make Your Profits Sure

The Broadway Buckaroo
Go Get Him
A Western Demon
Hells Border
Fighting Heart
Daredevil of the Range

Through Your Nearest Exchange

ATLANTA, Southern States Film Co., Inc.
BOSTON, Peerless Pictures, Inc.
BUFFALO, Pioneer Film Corp'n.
CHICAGO, Reelcraft Exchange.
CINCINNATI, Fine Arts Film Exchange.
DALLAS, Southern States Film Co., Inc.
DETROIT, Detroit Film Co.
INDIANA, Popular Picture Plays, Chicago, Ill.
KANSAS CITY, Richards & Flynn Film Co.
JACKSONVILLE, Southern States Film Co., Inc.
LOS ANGELES, Co-operative Film Exchange.
LOUISVILLE, Big Feature Rights Corp'n.
MINNEAPOLIS, Tri-State Film Co.
MILWAUKEE, Wisconsin Film Corp'n.
MEMPHIS, Southern States Film Co., Inc.
NEW YORK, Pioneer Film Corp'n.
NEW ORLEANS, Southern States Film Co., Inc.
OMAHA, Fontenelle Feature Film Co., Inc.
PHILADELPHIA, 20th Century Film Co., Inc.
PITTSBURGH, Columbia Film Service, Inc.
ST. LOUIS, Pioneer Film Co.
SAN FRANCISCO, Co-operative Film Exchanges.
SEATTLE, Seattle Film Exchange.
WASHINGTON, Super Film Attractions, Inc.

WESTERN FEATURE PRODUCTIONS, INC.

5544 HOLLYWOOD BOULEVARD LOS ANGELES, CAL.

2 Wid's DAILY Sunday, October 2, 1921

Mighty Fine Atmosphere and Characterization Feature This

L. J. Selznick presents
"A MAN'S HOME"
Ralph Ince Prod.—Selznick

DIRECTOR ..... Ralph Ince
AUTHORS.....Anna S. Richardson and Edmund Breese
SCENARIO BY.....Edward J. Montagne
CAMERAMAN ..... William Black
AS A WHOLE.....Very interesting drama. No "movie stuff." Should get by very well
STORY.....What happens in your neighbor's house day after day. Quite natural and true to life. Should be liked
DIRECTION.....Very good. Held tempo splendidly. Melodrama at end not essential
PHOTOGRAPHY ..... Very fine
LIGHTINGS ..... Excellent
CAST.....Uniformly fine. Much better than is usually put together. Harry T. Morey, formerly Vitagraph star, excellent as the man. Kathlyn Williams fine as wife. Little Faire Binney excellent as daughter, and Grace Valentine and Roland Bottomly make fine pair of crooks. Matt Moore the lover
EXTERIORS ..... Very good
INTERIORS.....Fine. Look like the real thing
DETAIL ..... Splendid
CHARACTER OF STORY.....Especially fine for houses of the best type
LENGTH OF PRODUCTION.....5,800 feet

Here's an unusual picture from Selznick. It should cause a lot of talk. It should secure a lot of newspaper space because it presents the sort of problem that is being faced in many homes in this country, the problem of the wife having too much money and being away from her husband too much, the influence of bad company and the necessity of protecting the daughter. Now all of these are very definite problems. There are few families indeed that haven't a skeleton of some kind and many of the troubles of the day are the result of internal difficulties in the home superinduced by one of these very questions.

Too much cannot be said of the manner in which Ralph Ince has held the tempo of this production. For practically throughout the entire length there were many opportunities afforded of going wrong, but he has skilfully avoided the temptations to bring in typical and usual "movie stuff," although he has drifted a bit to melodrama at the finish when he stages a fight. Not one of the usual Harry Morey slam bang affairs, but just the same a fight—where the man finally wakes up and the cheap villain gets it good and plenty.

He deserves also special consideration for the cast assembled. Harry T. Morey makes his first appearance since leaving Vitagraph, where he was a star for many years, and Kathlyn Williams, another excellent player, is fine as the wife. The crooks, presented by Grace Valentine and Horace Bottomley, are natural, and little Faire Binney is excellent as the child.

Briefly the story tells of what happens to a rich man so immersed in his business that he lets his wife go her way, how she falls into the hands of a pair of slick adventurers and pays dearly for it, almost to the point of forcing a break of the marriage planned for her daughter to the son of an aristocratic family. How the husband steps in and brings things around, how he finds happiness with his wife, make a fine story, well rounded and ably produced. It is one of the pictures worth looking into. Better see this and don't give the other fellow a chance first.

Should Be Sure Fire. You Can Safely Make Promises

Box Office Analysis for the Exhibitor

Pictures that deal with home life, home events and natural affairs of every day are popular this season. "The Old Nest" and "Over the Hill" are but samples. Selznick has given you something unusually worth while in "A Man's Home" and you can tell your people it is something in which they are deeply interested. Because they are. Tell them it is a story of the home, of everyday people, told in a natural, easy manner, and that they will surely like it. You can make promises for this safely. It might be well to have the local editors and ministers of importance see this before you put it on, because it may get you some unusual publicity. For catchlines something like this: "'A Man's Home' is like your home, like your family affairs. See how they look when presented on the screen at the blank theater."

Don't Give the Other Fellow a Chance First!

"His Nibs" believes in advertising

Announcing

Method of Distribution

for

CHARLES (CHIC) SALE★

in his first Exceptional Picture

"His Nibs" Syndicate, Inc.
L. L. Hiller, President
Longacre Building
42nd Street and Broadway
New York City

has purchased this production outright for the United States, to whom Exceptional Pictures respectfully refers all inquiries already received for first runs.

"His Nibs" Syndicate, Inc., will exploit the picture on the INDEPENDENT MARKET.

Exceptional Pictures Corporation takes this opportunity of expressing to the exhibitors and independent buyers of the country, its sincere appreciation for the unusual preliminary interest they have displayed in this Exceptional Picture.

. . . and to state that the exploitation and advertising thus far conducted has been merely the beginning of a tremendous campaign which will embrace trade journals, regional publications and national publicity.

Furthermore desiring to assure everyone who shall in the future be associated with "His Nibs," that they may depend upon any and every cooperation it is in the power of the organization of Exceptional Pictures to extend.

Exceptional Pictures Corporation

Alexander Beyfuss
Vice President & General Manager

Executive Offices
1540 Broadway
New York City

★ "His Nibs" is the first of a series to be made by Exceptional Pictures starring Charles (Chic) Sale.

EXCEPTIONAL PICTURES CORPORATION
CHARLES (Chic) SALE
"HIS NIBS"
PLAYS SEVEN DIFFERENT PARTS AS SEVEN DIFFERENT PEOPLE
SEVEN TIMES AS FUNNY AS YOU KNOW HE IS

Exact reproduction of a Ritchey twenty-four sheet to be used by the theatres of the country in exploiting this unique offering.

Exceptional Pictures

presents

CHARLES (CHIC) SALE

in

"HIS NIBS"

Unusual in theme, in presentation, and in the work of Mr. SALE, America's foremost delineator of rural characters, who plays every important role in this Exceptional Picture.

A guaranteed audience-winning production.

EXCEPTIONAL PICTURES CORPORATION

"HIS NIBS" believes in advertising

LET'S LISTEN TO "HIS NIBS":

"It'd be a sight easier t' tell you folks a funny story than 'bout advertisin' business.

"But, I reckon I'll let the fillum do the story-tellin'.

"It's gol darn sartin when you get a pitchur with one million-man playin' seven people, you've got sumthin' your customers are goin' t' like.

"An', when the fillum's so diff'rent from anything you've ever seen afore, that it'll make 'em all laugh 'emselves sick—why, censarn it, you'll be doin' a business big enuf t' bust the walls o' your pitchur house.

"I'm goin' on t' eighty year and if I've ever seen a better pitchur then this, I'll stop 'em callin' me—'His Nibs'."

CHARLES (CHIC) SALE

Featured delineator of rural characters on the American stage for many years

Supported by CREIGHTON MOORE, JOSEPH DOWLING and a host of favorites

PRESENTED BY

EXCEPTIONAL PICTURES CORPORATION

ALEXANDER BEYFUSS

Vice President and General Manager

730 BROADWAY, NEW YORK CITY

IT'S AN EXCEPTIONAL PICTURE

BEING PUBLICIZED FOR NOVEMBER RELEASE

"THE FOUR SEASONS"

"The Four Seasons"—Scenic

What poetry is to language "The Four Seasons" is to motion pictures. It is a classic, and the most eloquent exposition of the power of the screen for what is beautiful.

"The Four Seasons" is a scenic presenting the four seasons of the year. Starting with Spring, it shows some of the most beautiful scenery ever seen upon the screen, such as: the blossoming of trees; birds building their nests; wild animals; mountains clad in laurel and other flowers, and many other sights common to that time of the year. Spring blends into summer; summer blends into fall, and fall blends into winter in a natural way, carrying the spectator along, making him a witness of the glory of nature.

This picture could most certainly be used as an argument against reformers, who want the motion picture fettered not because they mean to benefit mankind, but because they want to profit either politically or financially.—Urban; 3,830 ft.; 44 to 54 min.

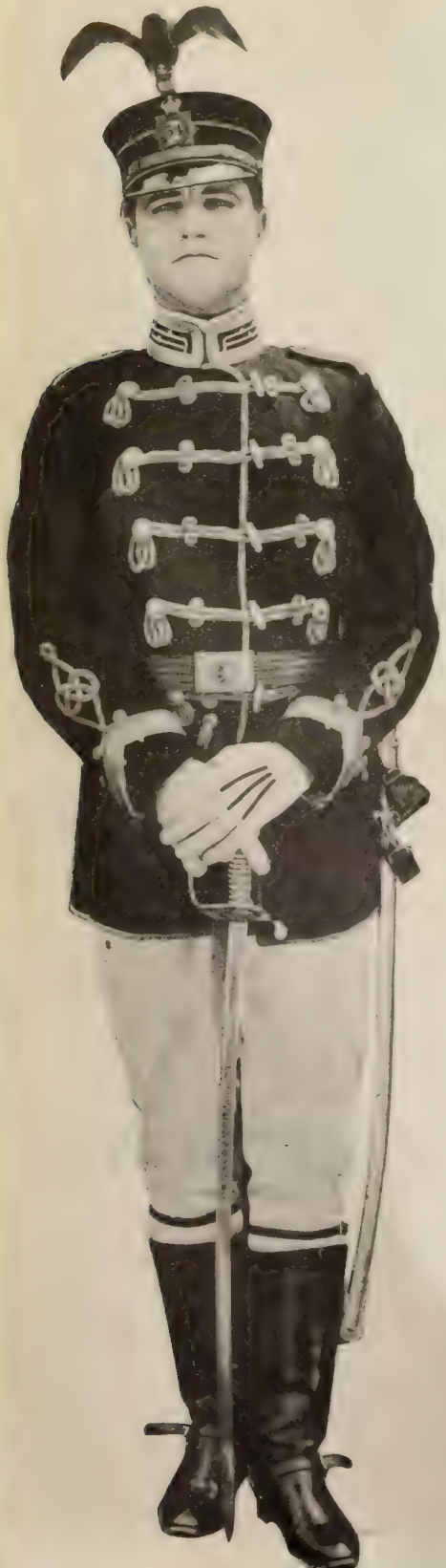
Address Your Inquiries to

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third St. PRESIDENT **New York City**

Coming!



A TOM MIX surprise

(You know Mix is the star who has never had a failure, and this is another Tom Mix success.)

A new kind of Tom Mix picture

The old Tom Mix plus a Tom Mix you never saw before – a still more lovable Tom Mix

A delightful treat for your patrons when

William Fox
presents

TOM MIX
in
The Rough Diamond

Directed by Edward Sedgwick

Soon!

PROGRESS
Dedicated to those who demand the BEST in motion picture entertainment–
FOX
ANNIVERSARY
WEEK
Jan. 29th to Feb. 4th
Join the other thousands
Book FOX Pictures
For Seven Days
of Big Box-
Office Success

In these days a proven Jewel Production is worth half a dozen unknown, untried pictures

ASK YOUR
UNIVERSAL
EXCHANGE
TODAY
FOR THEIR

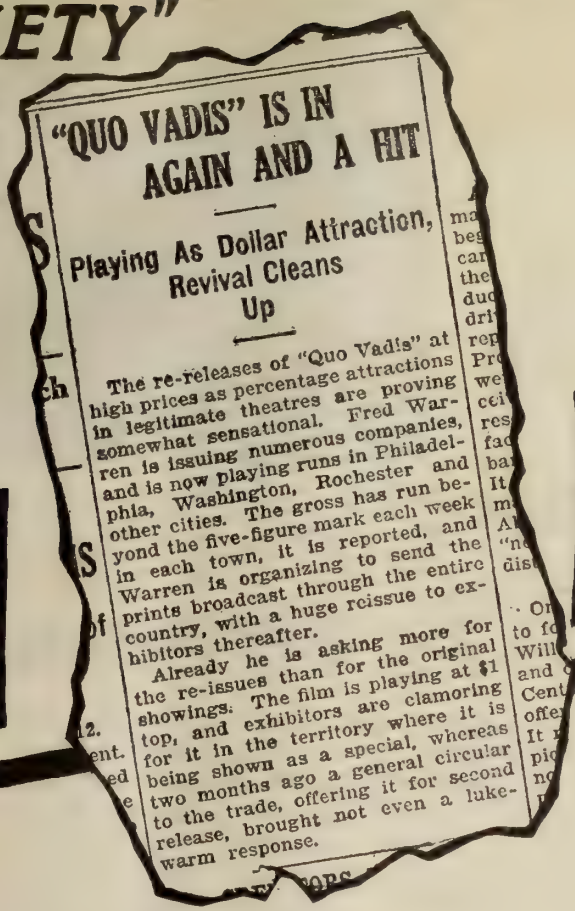
SPECIAL LOW PRICE OFFER

ON

"REPUTATION"
"OUTSIDE THE LAW"
"ONCE TO EVERY WOMAN"

FOR SURE MONEY, PLAY
THE BIG THREE OF
1921

"VARIETY" SAYS →



"QUO VADIS" IS IN AGAIN AND A HIT

Playing As Dollar Attraction, Revival Cleans Up

The re-releases of "Quo Vadis" at high prices as percentage attractions in legitimate theatres are proving somewhat sensational. Fred Warren is issuing numerous companies, and is now playing runs in Philadelphia, Washington, Rochester and other cities. The gross has run beyond the five-figure mark each week in each town, it is reported, and Warren is organizing to send the prints broadcast through the entire country, with a huge reissue to exhibitors thereafter.

Already he is asking more for the re-issues than for the original showings. The film is playing at $1 top, and exhibitors are clamoring for it in the territory where it is being shown as a special, whereas two months ago a general circular to the trade, offering it for second release, brought not even a lukewarm response.

A Dollar Top!

"QUO VADIS"

Playing at a DOLLAR TOP, "Quo Vadis" has just splintered records at the National, Washington, D. C. Arrayed against it—at fifty-five top—were the strongest features that could be culled from current screen attractions.

Triumphal runs in a score of big cities are being planned by Klaw & Erlanger as a result of the phenomenal showing in the Nation's Capital.

Showmen **recognize the possibilities in George Kleine's revival of the famous classic; showmen *everywhere* are cashing those possibilities into profits.**

Released by F. B. WARREN CORPORATION 1540 Broadway — Wid GUNNING Features — New York City

THE BIGGEST CLEANUP OF THE YEAR FOR STATE RIGHTS BUYERS

PRICE?—That's the first question to confront the State Right Buyer. But you will find that Western Classics can give you an answer that will sweep you off your feet. If prices mean anything to a live-wire buyer, then this brand new series of 24 two-reel Western Classics will prove a gold mine. We do not want more than you can afford to pay, therefore our price will mean that territories will be closed very quickly. Will your name be inserted in our next week's advertisement?

WESTERN CLASSICS are sure-fire westerns of a new and better kind—subjects that will be shown in 20% of all the theatres in the country. Each picture is far above the average subject of this type, being packed with stirring action—pathos—romance and death-defying thrills. State Right Buyers need short subjects that have power, pep and selling appeal—pictures that will bring you money and build up a following of satisfied and prosperous exhibitors.

Don't let your competitor beat you to this unusual box-office series. Get in touch with us today—now!

First Three Two-Reel Sure-Fire Subjects:

"BULLETS AND JUSTICE"

Featuring Tom Pickford and Bill Patton, in a whirlwind, dramatic tale of the fast-dying west—a picture packed with thrills—daring horsemanship and human situations.

"THE HEART OF TEXAS PAT"

A stirring story of the border lands, replete with sensational stunts and a heart-throbbing theme.

"THE UNBROKEN TRAIL"

A smashing, virile drama of a lonely desert and its untold hardships.

Western Classics are being offered to the State Right Buyer at prices that will astonish them—a price that assures them an unusual profit in quick time. Three subjects are now ready for release, and the others are being produced in our Los Angeles Studio. If you are a buyer of decision and quick action NOW is the time to get in touch with our nearest office, for territories won't last long on the terms we are offering. Our slogan is: "Small profit and a quick turnover."

WIRE US—WRITE US—BUT GET THIS WINNING SERIES

WESTERN CLASSIC SALES COMPANY

Chicago: L. J. Pollard
840 Transportation Bldg.

BOB HORNER & FRED HIRONS
PRODUCERS

Los Angeles
1339 Garden Street

It's BIG!

"GOOD and EVIL"

Ten thousand persons whirl through the action of this *modern* society drama—a gigantic spectacle worthy of the adjectives of P. T. Barnum.

A whale of a title for showmen to play with—"Good and Evil"—there's the tinkling sound of box-office dollars in the words.

A wondrously beautiful woman to feature—Lucy Doraine—an eye-feasting revelation who starts a chorus of "ah's!" and "oh's!"

A tremendous story of Man's love for Woman, and his battle with Temptation, Intrigue, Passion and Deception.

Presented by the Herz Film Corporation.

Released by F. B. WARREN CORPORATION 1540 Broadway New York City — Wid GUNNING

REVEALED!

Human Side of the Men and Women of the Screen

INTIMATE TALKS WITH MOVIE STARS

By EDWARD WEITZEL
Associate Editor of Moving Picture World

Richard Barthelmess
Alice Brady
Alice Calhoun
Helene Chadwick
Douglas Fairbanks
Geraldine Farrar
Elsie Ferguson
Lillian Gish
Dorothy Gish
Louise Glaum

20
TALKS

20
PORTRAITS

20
AUTOGRAPHS

D. W. Griffith
Charles Hutchison
Mae Murray
Nazimova
Mary Pickford
Gloria Swanson
Norma Talmadge
Constance Talmadge
Pearl White
Clara Kimball Young

A Book of Novel, Interesting and Amusing Chats with Twenty of the Leading Screen Artists, with Their Indorsements, Which Have Appeared in the

MOVING PICTURE WORLD

Ready for Distribution December 10, 1921

Appeals to the Exhibitor—the Movie Fan—General Public
Dignifies the Screen

This Entertaining Book Will Be Supported by an Extensive Advertising Campaign

Price $1.50

Address for Further Particulars

DALE PUBLISHING CO.

BOX 349

General Post Office: NEW YORK CITY, N. Y.

NELL SHIPMAN
in
THE GIRL FROM GOD'S COUNTRY

Swift, rushing, roaring action; thrill piled upon thrill—there you have the pulsating drama of "The Girl From God's Country."

Every element craved by lovers of red-blooded, rapid-moving photoplays; the great mysterious spaces of the northwoods; the animals of the wilderness; a breath-taking aeroplane leap; a resourceful, pretty heroine.

Fifty-seven Keith houses are playing it to big business; it has just played *simultaneous* week engagements at two Cleveland houses, Circle and Strand; reports from every section are alike—"the thriller of the year."

Presented by W. H. Clune. Directed by Nell Shipman and Bert Van Tuyle. Written by Nell Shipman.

Released by
F. B. WARREN CORPORATION
1540 Broadway GUNNING New York City

MR. ROTH *Says*

CALIFORNIA IMPERIAL GRANADA
and PORTOLA THEATRES
EUGENE H. ROTH J. A. PARTINGTON
Associate Directors

ADDRESS ALL COMMUNICATIONS
CALIFORNIA THEATRE
MARKET AND FOURTH STS.
SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.

October 21, 1921.

Mr. Arthur James,
Editor-in-Chief,
Moving Picture World,
516 Fifth Ave., New York.

My dear Mr. James:

The October 22nd issue of the Moving Picture World, which I have just received, contains your editorial "Let These Men Be Praised," which is indeed very timely and should be appreciated by every exhibitor in the country.

The effort of William Brady, Saul E. Rogers and Jack Connolly in having put over the repeal of the five per cent. tax is one that benefits every exhibitor in the United States. And while the bigger exhibitors enjoy the greater privilege of benefit, nevertheless this five per cent. is perhaps more important to the small struggling exhibitor, who has had a great deal to contend with the past season.

Unfortunately, our industry is prone to take raps at some of our big leaders in the industry and seldom do they receive recognition and praise for a victory of this nature, which is even a more deserving compliment to them by reason of the unselfishness of their interests.

It is such editorials as yours that spur on other active and sincere workers for the industry. And in my humble way I desire to convey to you my thanks and appreciation for the distinguished compliment you pay this committee of three, headed by Wm. A. Brady.

Presenting compliments and best wishes, I beg to remain,

Yours very sincerely,

Eugene H. Roth

EHR:F

MOVING PICTURE
World
The oldest trade paper in the field.

Cameo Classics present
HOME-KEEPING HEARTS
FROM THE STORY 'CHAINS' by CHARLES BARRELL
Directed by CARLYLE ELLIS
Distributed by PLAYGOERS PICTURES
THROUGH PATHE EXCHANGE INC.
SIDNEY BARRETT
"The effective human interest and appealing atmosphere of 'Home Keeping Hearts' makes it worth while.
It is a sincere attempt to present an interesting character study, drawn against delightful backgrounds, and containing many fine touches which take it quite out of the class of ordinary attractions".
Wid's Daily
MICHELSON

ORE-COL FILM CORPORATION presents
THE FAMILY CLOSET
From the Saturday Evening Post story "Black Sheep"
By Will J. Payne
Directed by John B. O'Brien
DISTRIBUTED BY PLAYGOERS PICTURES
through Pathe Exchange
Foreign Representative for Playgoers Pictures
Sidney Garrett
An absorbing drama of intrigue, excitement and romance wherein the hidden secrets of a man's past, lurking like the "skeleton in every closet", rise up to challenge the honor of his family.
A corking good mystery story and an amazing climax which tops off a feature of rare entertainment.
Now Booking
MICHELSON

PLAYGOERS PICTURES
Presents
J. P. McGOWAN
IN
DISCONTENTED WIVES
A HERALD PRODUCTION
DISTRIBUTED BY PLAYGOERS PICTURES
"Sure-fire"—
that's "Discontented Wives"
A title which brings throngs of men and women to your theatre; a drama of the hazards of married happiness which grips and holds; a production whose stirring unfoldment has all the essentials of splendid entertainment, and, best of all, of never-failing box office merit; "Discontented Wives" is what the exhibitors call a "sure-fire" feature.
Book it!

Don't forget for a minute / it's coming!

Mack Sennett's

presentation of his first dramatic production—

"Molly O"

with

Mabel Normand

Directed by Richard Jones

DISTRIBUTED BY
ASSOCIATED FIRST
NATIONAL PICTURES Inc.

FIRST NATIONAL PICTURES

Released on the Open Market

Available to all exhibitors

The Finest Dog Story Screened!

H. O. DAVIS

presents

"THE SILENT CALL"

A tale of wild adventure, love and romance in the open spaces —with Strongheart, one of the most remarkable dogs that ever lived.

From the Saturday Evening Post story, "THE CROSS PULL," by Hal E. Evarts; directed by Jane Murfin, and adapted by Laurence Trimble.

A Jane Murfin and Lawrence Trimble Production

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

Released on the Open Market — Available to All Exhibitors

Photoplay Experts Call 'Bits of Life' Sure

It's a cinch no one can guess right every time, but when all the reviewers agree, there must be something to it. Count on this as a money maker.

PICTURE OF UNUSUAL MERIT

"Marshall Neilan has produced another picture of unusual merit —a picture that should appease the public appetite for 'something different.' 'Bits of Life,' a specimen of skillful craftsmanship, exemplifies Neilan's unerring flair for the things that satisfy the public, an ability which has been responsible for the production of a notable list of box office attractions. Nothing in the combined libraries of motion pictures can in any way emulate 'Bits of Life' in distinctive treatment. Individual pictures, with few exceptions, create for themselves a limited following; in 'Bits of Life' the target at which Neilan has aimed—and hit—is universal appeal. Recently a distinguished star, discoursing on the achievements of four producers of note, said: 'But Neilan, the greatest of all, appeals to everybody.' Those people who are lovers of satire will find it in this Neilan production; those who like comedy drama will not be disappointed; those to whom nothing but tense drama appeals have been provided for and, lastly, there is a surprise for all."—*Exhibitor's Herald.*

A DECIDED NOVELTY

"Neilan introduces a decided novelty to the screen in this film. Each of the four episodes are beautifully photographed, ably directed and capably acted. Affords good entertainment and its originality of construction should win popular favor. All-star cast contributes to its success."—*Exhibitor's Trade Review.*

FIRST NATIONAL PICTURES

A First National Attraction

Photographed by David Kesson

You've Been Looking for Some

Marshall Neilan's Fire Box Office Winner!

You've got Marshall Neilan's name to bank on and a distinct novelty that's fine entertainment. You can pack 'em in. Go to it!

AN ENTERTAINING FEATURE

"An entertaining feature and satisfactory innovation. It can safely be recommended to exhibitors looking for a novelty. Carefully and correctly produced."—*Motion Picture News.*

NEW KIND OF ENTERTAINMENT

"It has action, incident and suspense and each episode tells its interest-compelling story. Any one of the four stories possess more entertainment than half the features presented. There is room for more like it, and it is hoped Mr. Neilan will not stop with this one adventure into a new kind of entertainment."—*Moving Picture World.*

AN UNUSUAL NOVELTY

"Marshall Neilan has given an unusual novelty to the screen. You can safely play this and do good business with it. You can talk about it as one of the real novelties of the season. It is the first time anything like it has been attempted. Your crowd knows Neilan. Bank on it and play him up."—*Wids.*

AN ASSURED SUCCESS

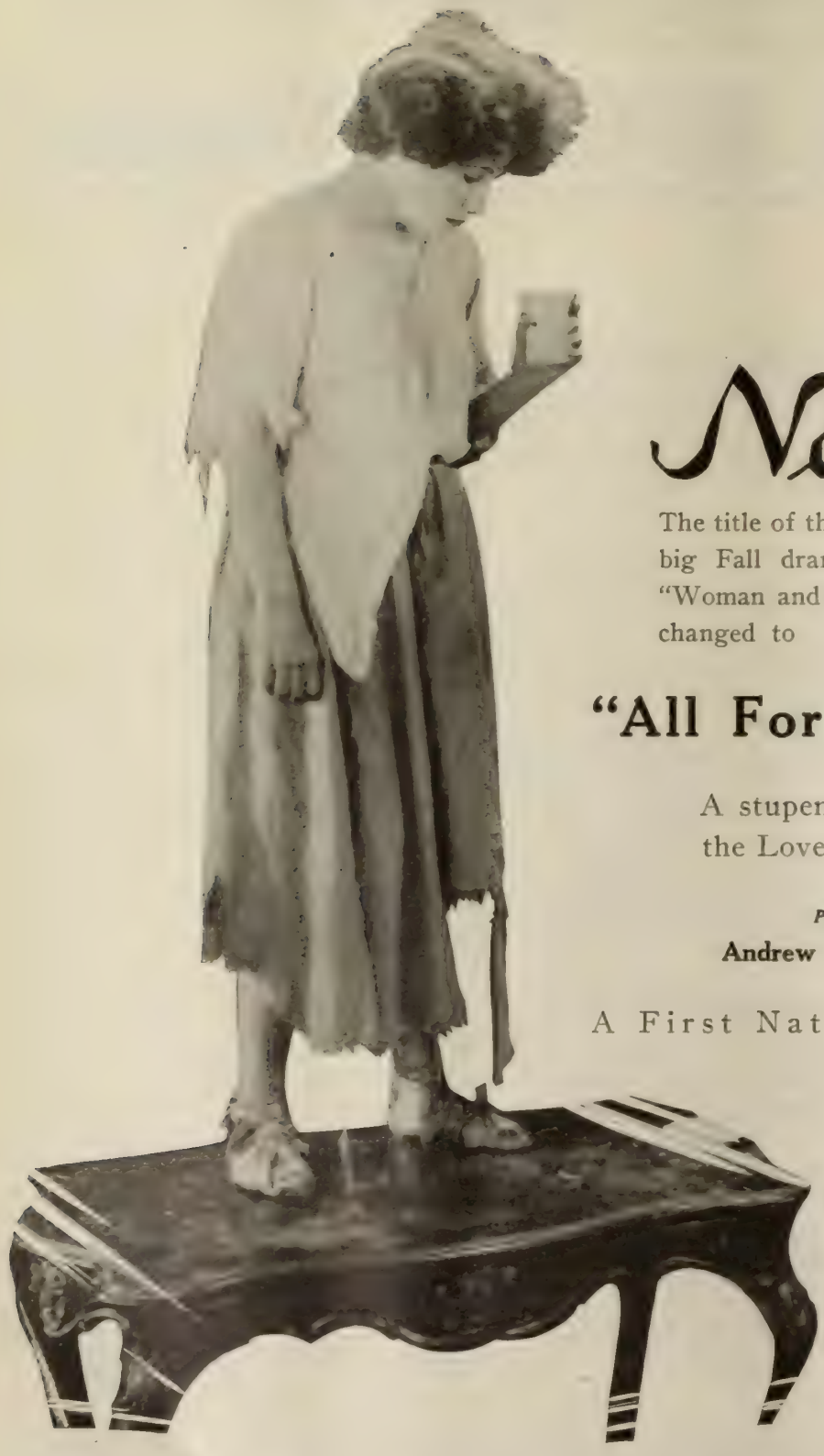
"Neilan has put over a real novelty of the utmost compactness and punch. It fairly vibrates with action, suspense and surprise. Some smashing concentrated drama and comedy. It's a whopper —an assured success."—*Variety.*

Adapted from the stories by Hugh Wiley, Walter Trumbull, Thomas Morrow and Marshall Neilan. Scenario by Lucita Squier.

FIRST NATIONAL PICTURES

A First National Attraction

thing New! Well, Here It Is!



Notice

The title of the picture listed in our big Fall dramatic productions as "Woman and Superman" has been changed to

"All For a Woman"

A stupendous drama of the Loves of the mighty

Presented by

Andrew J. Callaghan

A First National Attraction

FIRST NATIONAL PICTURES

Watch for Further Details Later On This Sensational Production

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

NOVEMBER 5
1 9 2 1

Stirring the Barrel

MEN of successful experience in industry, commerce and finance are puzzled when they approach the moving picture business to find an apparent chaos that defies their most careful study. They know that the public is paying its money to be entertained. They know that this entertainment is being provided. They seem to see a plain business problem with its only uncertainty that which always attaches the work of creative minds.

These hard-headed men are baffled therefore when they find what seems to be a muddled and mysterious business. Without experience in this business they cannot be expected to understand the actual conditions, the things that are not revealed by a surface inspection.

The fact is that aside from the mud merchants and the widely advertised demagogues, who seem to be important, our industry is getting closer and closer together, more stable as its responsibilities increase.

A very limited few compose the Destructive Wing which can thrive only on disorder, distrust and dissension.

The moving picture business can be compared, as the British nation was compared, to a barrel of ale. There are the dregs at the bottom and the Froth at the top, but in between there is the substantial and satisfactory quality which corresponds to the mass of our business.

The Froth corresponds to the party givers who get into the newspapers with their revels and their scandals. These are advertised far out of their importance.

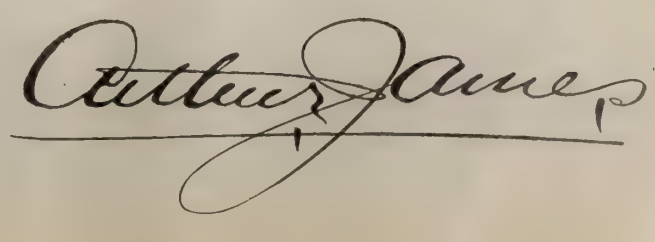
The Dregs have been continually stirred, so that they seem to be the big essential of our brew. They too seek, continually, a recognition far out of proportion to their importance. It is the continually stirring up of the barrel that keeps the Dregs, the sinister, selfish and destructive sharpshooters in a wrongful position of prominence.

Fortunately the phase is temporary. The moving picture business is beginning to discover the difference between progress and proclamation, between performance and conversation, between the facts and the false claims of service. Our industry today is an admirable business body functioning with greater celerity and with a continued upgrade movement. Our business organizations are made up of responsible men with human failings, but with a foundation of business character that has been builded up as all character is strengthened by the buffets of experience.

We all have need, however, to consider the shouters of calamity, the mouthers of scandal and the men who continually speak evil of those in their own business. Their words should be weighed and their motives investigated before we blindly follow their amazing somersaults from blame to praise and back to blame again.

The knocker, the back-biter, the slimy slipper of ostensible "inside" information, the striker in the dark, all should be discredited. They are only seeking to serve their own ends, and always these ends are sinister.

Stop the stirring of the barrel.



100 First National Franchise Holders Stage Enthusiastic Chicago Convention

RADIATING cordiality and good will, over 100 franchise holders of Associated First National Pictures, Inc., including elected delegates, delegates-at-large and original franchise holders, gathered at the informal luncheon in the French room of the Hotel Drake, Chicago, Monday noon, October 24, the initial ceremony of the organization's "Get-Together." It was noticeable that all took an optimistic view of business conditions.

Commissioner of Health Robinson represented the city in extending a welcome, as pressure of business prevented the appearance of Mayor William Hale Thompson. In witty, eloquent speech the commissioner mingled his extension of hospitality with an appeal for the worth of such a department as he represented in the every-day life of the American community. After the luncheon the party was photographed on the terrace outside the dining room.

The opening business session occurred at 3 o'clock and was called to order by President Robert H. Lieber. Every delegate was in his seat, practically a 100 per cent. attendance from the territories was recorded, and the grand ballroom of the Drake, decorated with American, English and Canadian Flags, lined with representative posters of First National Attractions and having for its piece de resistance a gigantic map of the United States and Canada upon which the location of every franchise was indicated, presented the appearance of a meeting place in which vitally important matters would be discussed.

President Lieber's address was eloquent in its sincerity and simplicity. He dwelt with emphasis upon the fact that the meeting had been called, not for the purpose of having the delegates listen to a series of prepared addresses by the executives of the organization, but to give the franchise holders, through their delegates, a thorough opportunity to express themselves, to present their criticisms and suggestions, and to give the men whom they had elected to manage the affairs of the Associated First National Pictures the benefit of their individual viewpoints on all matters affecting the welfare and the betterment of First National as an exhibitor distributing organization.

Cheers, and a rising of the delegates to their feet, greeted the conclusion of President Lieber's speech. Dr. George Kolb of Norwood, Ohio, arose, and replying to Mr. Lieber and the executive committee in behalf of the delegates, described the meeting as the healthiest and most constructive thing that could possibly have happened, because it afforded the franchise holders through their delegates an opportunity to obtain that understanding of the First National idea and the First National plan which the majority had only been able to obtain in an imperfect and fragmentary manner. He felt confident, he said, that practically every complaint and every criticism that could be made would disappear when such an understanding was arrived at.

Sectional Meetings

President Lieber then announced the plan worked out by the executive committee for the holding of sectional meetings of the delegates as a preliminary to the general sessions of Tuesday and Wednesday. For the purpose of expediting matters and making progress in the general meetings, the delegates were divided into seven sectional groups—Atlantic, Middle Eastern, Southeastern, Middle Western, Western, Northwestern and Pacific.

Each of these groups were to hold meetings simultaneously, and in those meetings, after a full discussion of all matters, appoint one or more speakers who would present the subjects deemed most vital to the interests of each section, upon the floor of the "Get Together." In this manner, every topic of importance would be heard and discussed on the floor of the general meetings, and far more accomplished than if open discussions were the order of the day from the beginning of the meeting, it was pointed out.

The plan was ratified without hesitation by the delegates. President Lieber took pains to impress upon the delegates that while one or more officers or members of the executive committee would be present at each sectional meeting, they would attend simply and solely to answer any question the delegates might wish to ask, and to supply any information that might be useful to the sectional gathering in arriving at their conclusions. Otherwise they would have no standing in these meetings, and the meetings would be completely in the hands of the delegates themselves.

Speakers and Subjects

An idea of the scope and breadth of the "Get-Together" may be gained from the list of subjects which were presented for the consideration of the delegates during the course of the three-day sessions. The speakers and their subjects follow:

"Past—Present—Future," J. D. Williams; "Our Productions and Our Money," H. O. Schwalbe; "You and First National," Joe Burton; "The Franchise," Harry Crandall; "The Executive Committee," Spyros Skouras; "Consideration of New Contracts and Productions," Samuel Katz; "Exhibition Values," N. H. Gordon; "Determination of Fair Rates Where Reductions Are Requested," A. H. Blank; "Finance," H. O. Schwalbe; "Policy and Future," Moe Mark; "Ex-

PHOTOGRAPH OF ALL THE DELEGATES (FRANCHISE HOLDERS) TO FIRST NATIONAL

hibitor Distribution," Samuel Katz; "First National Anniversary Week," Sol Lesser; "The Home Office," E. V. Richards; "Producers and Exhibition Values," Al Lichtman; "The Kind of Attractions We Want," general discussion; "When You Get Home," H. O. Schwalbe.

Tuesday and Wednesday

Chicago, Oct. 26.

(By wire to Moving Picture World)

Tuesday's session opened with reports and recommendations which had been drawn up on the day before by the seven sectional groups representing the franchise holders of every First National territory in the country. All suggestions and complaints, if any, were referred at this time to the chief executive after having been thoroughly discussed and formulated by each of the seven groups while meeting privately.

In the afternoon C. L. Yearsley, director of advertising and publicity for First National, addressed the members informally on exploitation. An exchange of ideas took place between the delegates, Mr. Yearsley offering counsel and expounding many unique innovations for the use of accessories in "exhibitor to the public" advertising of feature productions. The correct and advantageous use of lithographs, lobby cards and merchandising the picture to the public were discussed at length, "new ideas for pictures" being the slogan. The adjournment took place at 6 p. m.

The morning of the Wednesday session was given over entirely to a discussion of private business matters relating to territorial problems. In the afternoon a broad and constructive suggestion, conceived and offered by the delegates at the Pacific sectional meeting, providing for an advisory board in every territory throughout the United States and Canada, composed of a group of franchise holders, was adopted unanimously. This measure was advanced in support of the effort to perfect the functionizing of Associated First National Pictures as a co-operative organization of exhibitors.

President Lieber and Harry Schwalbe, the treasurer of the organization, assured the franchise holders that the executive committee regarded this measure as one of the most constructive that had been brought before the general meeting. They said that the executive committee would see to it that these advisory boards were created and begin their work as speedily as possible. The exact business of these boards will be to work in close co-operation with the original franchise holders of each territory and with the exchange of all matters and problems that concerned the franchise holders in their relation with the exchange.

It is the opinion of all members that such an advisory board, sitting as an informal court of adjustment and composed of elective representatives of the franchise holders themselves, can relieve the home office of a vast amount of work which can be dealt with expeditiously and successfully in this manner in every case. In all matters which would necessarily be referred to the home office it will be the duty of the advisory board to make a preliminary investigation and after clarifying and assembling the necessary evidence submit an accurate and complete report to the home office on a basis of which a fair and complete decision could be made quickly.

These advisory boards have been in existence in a few of the territories. They have functioned so satisfactorily that it was determined to make them a national feature of the organization. After the adoption of the foregoing there was a suspension of business, during which the representative of the various producers and stars whose pictures are being distributed through First National were given an opportunity to meet the delegates.

Following is a list of those introduced: Al Lichtman, general manager of Associated Producers; James R. Granger,

It Was An Ungagged Convention

A DEPARTURE from the ready-made convention, that has been heretofore customary in the industry, was purposely instigated and carried out by the executives of Associated First National at the big get-together at the Drake Hotel, Chicago. In view of the mutual differences both petty and important that threatened to destroy the perfect peace of the assembly, a method for bringing these to light and disposing of them was carefully planned.

Therefore, instead of submitting a set of the familiar resolutions to a pre-instructed committee, or using any of the well known gagging methods, it was decided to divide all of the franchise holders present into seven sectional groups representing the seven different territories of First National. Each of these groups then met by itself and discussed its own particular problems and grievances.

No group was subsidized by the presence of cliques of older members. Only one original franchise holder was permitted in each group, the idea being democratic and inducing the expression of opinions from all members.

Each section then drew up a report and a set of recommendations which were presented for open discussion Wednesday morning. This modus operandi proved to be both practical and agreeable. There was no muckraking and no fireworks, but there was a decided example of smoothness and harmony in all the proceedings.

CONVENTION AT THE DRAKE HOTEL CHICAGO, TAKEN ON OPENING DAY, MONDAY, OCTOBER 24

special representative of Marshall Neilan and Charlie Chaplin; J. C. Ragland, general manager of Charles Ray Productions; Paul Mooney, as representative of Louis B. Mayer; Joseph M. Schenck; Jules Brulatour, Hope Hampton Productions; Dr. Giannini, financier, president of the East River National Bank, New York. All representatives acknowledged the reception with short informal talks pledging to the delegates the very best attractions their organizations could produce for the coming season.

Dr. Giannini came to Chicago as a guest of Joseph M. Schenck. Extended the courtesy of the floor, he expressed a high regard for the picture business and declared that a spirit of perfect friendliness and harmony existed throughout the entire board of the directors of his bank for the attitude he has always maintained for the picture industry.

Pledge Confidence

The close of the meeting brought forth a resolution from the delegates expressing absolute confidence in the officers of the executive committee of Associated First National Pictures and pledging their loyal and whole-hearted support. A mark of enthusiasm characterized the end.

As guests of Balaban and Katz, Chicago theatre owners and delegates attended the opening of the New Chicago Theatre which was followed by an informal supper at the Drake Hotel. No two words could express the purpose and result of the entire three day convention than "Get Together."

The Supper Party

Climaxing a series of successful and constructive business meetings, Associated First National was a host complete to its franchise delegates and their wives, independent producers, stars and the press at a splendid supper party marked by a genuine spirit of family hospitality, held in the French Room of the Drake Hotel Wednesday night. President Lieber opened the ceremonies by an innovating method of selecting the speakers for the occasion. Pointing to the seats at the speakers' table, all of which were unoccupied, he announced his intention of selecting from the company *ad lib* the persons to occupy the speakers' chairs, whom the remaining guests could hold responsible for the evening's entertainment.

Many pieces of Lake Michigan perch found a haven in the delegates' throats, while Colonel Fred Levy was appointed toastmaster. Among the guests responding to Colonel Levy's introductions were: Hope Hampton, star of Hope Hampton Productions; Joe Burton and W. C. Patterson, franchise holders of Toccoa and Atlanta, Georgia; Cliff Griffin, Oakland, Cal.; George Nicholas, Montreal; W. W. Hughes, Nebraska; Moe Mark, New York, and Dr. Giavinni, of the Bank of Italy, San Francisco.

We'll second a motion to nominate W. C. Patterson as chief First National story teller, while we extend in behalf of the guests our thanks and appreciation to Colonel Levy for not alone his own amusing quips but also for giving us a chance to hear and be entertained by the other speakers who answered admirably by delivering smart lines of wit and gay repartee.

J. D. Williams and Robert Lieber made the closing addresses by expressing their gratitude for the loyalty and support evidenced by the visiting delegates. It was a great party. There were about 300 present.

Lieber's Address

President Lieber's opening address at the luncheon was greeted with enthusiasm. He said, in part:

"I am ready here, now and always to defend the purposes of your organization, and we have deemed it fitting at this time that we should bring you into meeting so as to give you the opportunity of presenting to us in all candor and fairness, any suggestions that you have to make for the betterment and for the furtherance of the projects of this organization of yours. To carry out that purpose of your being here, we are going to give you ample opportunity to express any thoughts or suggestions that may be in your minds.

"We are open to criticism; we welcome it; we want it; we will cheerfully listen to it; and we hope to answer any criticism that you have to make in the best way that we can. Any subject that you desire to take up is free to you to thus bring up. I know that there has been quite a great deal of publicity about the manner in which we have taken up these attempts at an investigation of another exhibitor organization.

"Your officers stand ready at the proper time to tell you and to explain

DELEGATES AT LUNCHEON, JUST BEFORE THE HEALTH COMMISSIONER WELCOMED THEM TO THE CITY

to you why in their opinion, excepting on specific charges that were the concern of the industry as a whole, we felt it our duty to answer to our own exhibitor organization. If we are mistaken in that thought, if our judgment is wrong, we are here to answer for that judgment to the men most concerned—our franchise holders.

"We had no hesitancy in opening for discussion to another exhibitor concern, a question that we felt they had a vital interest in, and we welcome investigation on that subjejct. But I don't propose to bother you or to hold you with the details of all of the things that have confronted us in guiding this organization for you, for indeed, as I told you previously, you are here to talk to us, and we shall welcome your doing so."

Dr. George Kolb, of Ohio, following, said:

"Undoubtedly there are many things in the organization that are not to our liking, but what can you expect of a new plan, of a new idea, of a new business, in a year or two? It takes time to get a thing perfected, and it will take time to get the First National so that we can get it on a basis that we can all recommend it.

"Undoubtedly it has many enemies. Anything that is successful has enemies. You must remember that it hurts some one if First National is successful. Naturally they have a come-back, and they are going to say that they believe we are not right. Brothers and member exhibitors, that is the surest sign to me that there is opposition and that opposition comes from the very source that it does.

"What we want to do here today is to create a confidence in one another, be boosters for First National, and tell our different franchise holders when we get home the exact condition of affairs. We want a free exchange of ideas between the officers and ourselves, and in that way we will gradually build up an organization that we will all feel proud of and that will be worthy of our hearty commendation."

J. D. Williams' Speech

Manager J. D. Williams addressed the delegates on "Past, Present, Future." He said:

"When a group of men engage in a commercial enterprise, it has always been considered equitable for those having the most at stake to lead in the guidance and control of that enterprise. In stock companies the majority of stock controls. Even our American government is based on the principal of majority control. In numbers, and in point of capital invested, the exhibitors are the majority stockholders in the picture business, and I have always contended that we have every right in the world to at least be independent, and that if any branch of the industry must lead the way the exhibitors are entitled to that honor and responsibility.

"The producing and exhibiting branches of our industry are the most vital. Distribution is but the messenger between studio and theatre, and that messenger has edged himself into the position of a middleman and is taking a toll to which his services do not entitle him.

"I do not believe that any branch should control the industry to the detriment of the others, and as I look back on those years when the theatre owner was merely a picture to picture film renter who was entirely at the mercy of the film owning landlord, I cannot but marvel that the exhibitors of the country did not sooner take affairs into their own hands.

What Might Have Been

"You all know the aggregation of stars and directors whose output was controlled by the near monoply which then existed. You all know that the product of these stars and directors was almost indispensable to the successful conduct of a first-class theatre. You all know that as theatre owners you were completely at the mercy of that near monoply which, by its own weight and momentum, was rapidly becoming the dominant and controlling factor of this business. You all know that had it been allowed to continue its snowball growth unopposed, it would have soon become more absolute in its domination of the business than any trust that has ever existed. But the thing that you did not consider seriously and which was the crux of the whole situation, was, who would have been running your theatres today and what would have happened to your investments and your livelihoods?

"Forward looking exhibitors with heavy investments in theatre property were individually alarmed and restive under the yoke, but none was in a position to successfully combat the growing menace. Theatre owners realized that something must be done.

Immediate Response

"I was at that time located in Australia and had personal experience of what could be accomplished by theatre owners' co-operation, so, after much consideration, I decided that the situation in America had reached a stage where the tension had to break one way or another, and determined that I would make an attempt to bring the theatre men together and turn what was rapidly becoming to them a hopeless situation to their advantage.

"The immediate and overwhelming response of the original First National Franchise Holders was the most graphic proof possible of the necessity for such a theatre owners' organization. The First National members all felt that they must stand together, or else have the control of their own business taken out of their hands. It is wonderful what a common danger will accomplish in uniting men in a common cause. The danger was so great, and the benefits to be achieved so important, that the original members stood side by side through the troublous days. I feel that I must pay a tribute to them, both as men and as business executives, by pointing out that (with but one exception) all of them are today more loyal and enthusiastic supporters of First National than they were when commercial danger forced them into a common fold. They are loyal to their organization because of what it has done for them.

The Sacrifices Made

"When you come to think it over, and realize what these men went through; when you know that they as individuals braved the displeasure and opposition of the Czar of this business, a displeasure which might result in their commercial annihilation if their organization failed; when you realize that they put up their good hard cash in great big chunks; that they spent days and weeks in New York giving their time to planning for the success of their organization; that they travelled thousands of miles and spent weeks away from their families (when they would have preferred being at their own fireside), you must realize that First National is built on loyalty, sacrifice, the brotherhood of a common cause and the same ideals.

"The foundation and growth of First National gives me a thrill every time I think it over. We have a past in which we can take just pride and which we cannot forget as we regard our organization's present position of place and power.

"Monopoly No Longer Threatens"

"But, ours is a swift moving industry. We cannot rest on past accomplishments. We must keep moving. We have accomplished most of what we set out to do. Monoply no longer threatens us. In four short years our organization has changed the entire trend of the industry.

"During the stress and strife of the building of our Circuit, we have finally crystallized our ideals and policies under three general principles: Exhibitor independence and the protection of our theatre investments; exhibitor distribution: We cannot, we dare not, allow a middleman to take control of the business for

(*Continued on Page 36*)

President Harding Wires Good Wishes

White House, Washington, D. C.
Associated First National Exhibitors Convention,
Drake Hotel, Chicago:

"Please accept my good wishes for your industry and the enterprising people who have created and developed it into one of the wonderful commercial and artistic creations of our times. You will serve the country well if you shall maintain a high and constantly higher standard of the work you are carrying on. Your opportunities for true public service rank with the very greatest."

WARREN G. HARDING.

High Spots in the Week's News

One hundred Associated First National Pictures franchise holders stage enthusiastic Chicago "Get-Together."

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N. A. M. P. I. traffic organization is ready should the nation-wide rail strike occur at once.

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Sydney S. Cohen suggests means of aiding in the observance of Armistice Day.

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U. S. Senate will take final action this week on the film rental tax.

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Sault Ste. Marie exhibitors win a notable victory in their battle with the ministers over Sunday opening.

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Moving Picture World prints list of New York State assemblymen who voted for and against censorship as guide to film men soon to vote.

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Grand Rapids censors arouse the ire of the people by their drastic decisions and may lose their jobs.

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Three hundred Canadian exhibitors and exchangemen have "get-together" in Winnipeg under the auspices of the Manitoba Moving Picture Exhibitors' Association, the chief object being the consolidation of all exhibitors in the Canadian West into one body.

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North Carolina M. P. T. O. A. engages lecturer to tell women's organizations the fallacy of censorship.

* * *

Maryland favors the ultimate use of moving pictures in schools as an educational medium.

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Johns Hopkins' professor of psychology tells why people sometimes laugh at serious dramatic situations.

* * *

Katherine Griffith, mother of a "movie" family, dies in Los Angeles.

* * *

Patrons of Majestic Theatre, Columbus, Ohio, vote against screen censorship in a ratio of three to one.

Charlotte Chamber of Commerce promises to help the Southern Motion Picture Exposition scheduled for four days, beginning November 29, at Charlotte, N. C.

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Ottawa minister puts on eight-reel picture show in church in competition with exhibitors.

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German films are meeting with a cool reception in Belgium.

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Eastern Theatres of Toronto reports weekly receipts averaging $10,000 for year.

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Rocky Mountain Screen Club of Denver urges respect for the Eighteenth Amendment.

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J. C. Duncan succeeds B. I. Van Dyke as head of Iowa exhibitors.

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Kansas City exhibitors elect William A. Shelton president.

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Motion picture incorporations in New York State for the week total seven, showing a capitalization of approximately $400,000.

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George H. Cobb, chairman of the New York Censorship Commission, urges that churches band together and buy out picture theatres.

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Changes are announced in the organization of Associated First National Exchange of Kentucky and Tennessee and the Big Feature Rights Corporation.

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Associated Motion Picture Advertisers plan "Installation Ball" on Monday evening, November 7, at the Cafe Boulevard, New York City.

* * *

Theatres help put over Music Week in Michigan.

* * *

Leo J. Gillroy sues the Pantheon Picture Corporation and its officers for $24,500, alleging a "freeze-out."

Associated Screen News, Inc., is denied judgment in the New York Supreme Court. It alleged that the complaint of the Equity Pictures Coropration was defective.

* * *

Charles Chaplin discusses his future plans.

* * *

Lewis J. Selznick files answer to suit of Enlightenment Photoplays.

* * *

Mme. Modra Kovska sues Albert Gilbert over the ownership of "Is Mother to Blame?"

* * *

Madlaine Traverse charges that Herbert L. Smith promised her a $3,000 salary.

* * *

Brandan Tynan, actor, sues Charles Crowley for $4,000, alleging breach of contract.

* * *

Equidgulun Theatre Co., Inc., sues Sonora Film Co. for $10,000.

* * *

Paul Brunet is put on committee to welcome Marshal Foch.

* * *

Maurice Hellman resigns from Universal's Chicago office.

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Universal's "Conflict" has New York premiere.

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Many surprises at last meeting of the Western Motion Picture Advertisers in Los Angeles.

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Elmer Pearson, general manager of Pathe, leaves on tour of middle and western states.

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Charles Ray and his party will leave Los Angeles for the East on November 15.

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Paramount announces twenty-four features for release in next four months.

* * *

Goldwyn's "Theodora" plays to capacity at the Astor Theatre, New York.

THREE SCENES FROM CHARLES URBAN'S FIRST FOUR--REEL FEATURE, "THE FOUR SEASONS," RELEASED BY KINETO COMPANY OF AMERICA

Brady Off on Trip to Get Co-operation of Women's Organizations with Screen

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, left on October 27 on a trip through the Middle West to confer with prominent women's organizations in several important centers and strengthen the harmonious co-operation between such groups and the motion picture industry. His first stop will be in Detroit, where on Friday, October 28, he appears before the Parent-Teachers Division of the Michigan State Teachers Association Convention, now in session there, to outline his views on the influence of the motion picture upon education. He will speak also in defense of the motion picture industry and urge the support of parent-teachers and other such organizations in opposing legalized screen control.

Mr. Brady's appearance in Detroit is in response to an urgent invitation from Mrs. Walter H. Jope, president of the Parent-Teachers Council of Detroit, and from Prof. Edwin L. Miller of the Northern High School, who is prominently identified with the Parent-Teacher activities of the state. Upon his arrival in Detroit, Mr. Brady will be met by a delegation of local managers, headed by Ralph R. Quive, president of the Board of Exchange Managers, with whom he will discuss various matters concerning censorship and the blue law situation in the territory served by the Detroit exchanges.

For Indorsement Plan

From Detroit, President Brady will go to several other cities where the Mothers' Congress and Parent-Teachers' associations have attained considerable strength. He will meet their state and city officers and place before them the full facts of the censorship menace and the important part such organizations can play, both in the selection and indorsement of suitable films for children and in aiding the defense of the picture industry against the demoralizing effect of legalized screen control.

He will recommend to all such organizations the adoption of the indorsement plan, such as that now used by the Indiana Indorsers of Photoplays, which, he says, is performing a tremendously useful work in Indiana and has practically silenced the clamor of professional reformers for legalized censorship in that state. The Indiana Indorsers' plan has been in operation several years. It began with a group of Federated Club women. As now constituted, the plan embraces a bulletin service to mothers throughout the state, giving a list of pictures reviewed by members of the Indiana Indorsers of Photoplays, indicating those best suited for the entire family and those more suitable for adults only.

In an interview just before his departure for the Middle West, President Brady said that the entire industry welcomes the co-operation of Parent-Teachers Associations and Congresses of Mothers and that a vast amount of good can be accomplished both for the public and the industry through harmonious relations between the producer-distributors and such organizations.

"The whole future of the motion picture industry rests with the mothers of this country," he said. "If we make pictures which meet with their approval, we have nothing to fear and the present development of the industry is only an indication of its future growth. The company members of the National Association are earnestly striving to make pictures which any mother will approve. The adoption of the production standards by our members is reflected in the pictures that are now being released.

Power for Education

"The motion picture is the greatest single force for good in the country today. More than 7,000 schools and colleges are teaching their scholars by the aid of the picture machine and I predict that within five years there will be a projection machine in every school room of the United States. The text book will, of course, continue, but its influence will fast be supplanted by that of the motion picture. More than 5,000 clergymen, too, have realized the tremendous power of the screen and have installed projection machines in their churches.

"My mission in the Middle West is to place our problems and our ideals closely before the organization of mothers and teachers and show them that our industry desires to work with them in the attainment of a clean and wholesome screen, devoid of effusiveness yet dealing with the vital forces of life in a manner both interesting and instructive alike to old and young."

Mr. Brady said that during his transcontinental anti-censorship tour last winter, he found evidences of excellent work being accomplished by organizations of mothers and parent-teachers, and that they exerted a powerful influence for good in many of the states and communities which he visited. He said their endeavors were constructive and helpful and that such organizations should be fostered in every way.

Thousands Jam the Streets in Effort to Attend Opening of New Chicago Theatre

SIXTY thousand persons attempted to get into the Chicago Theatre which Balaban and Katz opened Wednesday evening, October 26. About 10,000 succeeded. Words can only faintly suggest the spectacular sight of the thousands who from 3 o'clock in the afternoon commenced to line up on State street and later on kept fifty-one traffic policemen busy maintaining order.

Order was the prevailing miracle of this magnificent opening of a magnificent theatre. Unmarred by the difficulties in handling such numbers, the natural delays expected on an opening night anywhere and the fact that the last few hours previous to opening were crowded with the details of completion of a somewhat hurried construction, the Balaban and Katz policy of smooth showmanship never for an instant lost its shining reputation. Instead of an atmosphere of haste and confusion, there was soft mannered courtesy and everywhere service.

Finer Than Tivoli

The Chicago in its lofty beauty will surprise and delight alike the man who has traveled and the man who has stayed at home. The promise of its architect that this theatre would stand for something vastly new and superior in the way of picture palaces, has been fulfilled. Five million dollars' worth of substance and art is represented in this construction and the effect is great enough and beautiful enough to verify this statement. Eight months ago these distinguished showmen, Balaban and Katz, startled not only Chicago, but the entire country when they opened the Tivoli Theatre on the South Side six miles from the heart of the city. Today, right in the very center of the same great metropolis, accessible to many times the number of persons as the former and marking this firm's advent into the circles of Loop entertainment, this company has erected a picture theatre that is even finer, more massive and more costly than the elaborate Tivoli. With all due reason it has been called the wonder theatre of the world.

Many Celebrities

The presence of many celebrities, owing partly to the simultaneous convention of Associated First National in Chicago and also to the management's special invitation extended to a number of first rank stars, attached double significance to the occasion.

Moving Picture World will publish a detailed description of the Chicago structure next week.

First National Meets

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acting as messenger and carrier between the studio and the theatre; independent production financed by our box-offices. We recognize the imperative need for fostering independent production if our business is to continue in popular favor. These three policies are vital to our organization. These, and these only will achieve lasting independence both for producer and exhibitor.

"We must all face the fact that our organization will always be beset by business troubles. We must not expect to attain perfection—it isn't human. Our business will never conduct itself. We will always have to be alert and on the job. There will always be conflict between buyer and seller. Our producers will at times want exhibition values raised when our franchise-holders want them lowered. Stars and directors, persons endowed with creative talents, who after all are the real fountain heads of our business, are not always good business men.

"Our future lies in the justice of our treatment of the creators of motion pictures. We may have the finest theatres and the best exchanges in the world, and the best salesmen, and the best advertising, but, if the entertainment—the show we throw upon the screen—does not progress in quality with the public taste, our magnificent theatres, our exchange organization, our whole business texture, will have to go the way of all forgotten things. We must progress artistically as well as financially, or we will fail.

Court of Justice

"Our organization has become a powerful factor in this business, but the world will not stand for tyranny and if we are to endure and progress it becomes inevitable that our central organization will have to constitute itself a court of justice which will stand inflexibly for fair treatment to our independent producers, as well as for protecting our membership and its investments against all inroads, from whatever source.

"First National does not want to become a trust. We do not want a monoply of any kind in this business. Our object should be to serve between three and four thousand non-competitive theatre-members in the United States and Canada, and we should serve them with the best productions money can buy at a cost which will allow them a fair profit.

"We cannot take all the theatres in, nor half of the theatres, nor a third, nor a quarter of all the houses in the country. But we can weld, and are welding, into a solid organization the leading theatres, owned by the most progressive exhibitors in each community, and our organization, through the purchasing power and influence of its franchise holders can, and will, hold the balance of power which will forever prevent monopoly and guarantee business independence.

"Never in the history of American business has an organization occupied a position so unique as ours. We can no longer regard ourselves and our organization simply as theatre-owners. We must realize that there is something bigger than dollars and cents placed in our care. We must realize that through the power of our screens we wield a tremendous influence for national progress and education.

The Responsibility

"I wonder if many of you realize that Associated First National Picutres is the greatest patron of the arts in all history. We read of Morgan or Rockefeller investing a hundred thousand dollars in the work of some artist, and we condemn him for his extravagant waste of money, or praise him as a public benefactor—according to our point of view; but have you ever stopped to realize that our organization must constitute itself the broadminded patron of the artists engaged in the production of our product?

"We must not regard ourselves purely as purchasers and sellers of motion pictures. We must realize that it is encumbent upon us to foster, encourage and advance independent producers of talent. We must not take advantage of them. We must be willing to share with them the profits of our common industry. In this necessity—and I believe it is vital to our progress—our organization meets its greatest test. In our ability as an arbitrator to stand justly between our producers on one side and our exhibitor members on the other; in our ability to give justice, insofar as humans can give justice: in the measure of our fair dealing, will we as an organization succeed or fail?

Must "Stick Together"

"And now a glance at our future. Every man's consideration of his future is based largely upon his present circumstances. Our organization's standing in our industry is at this time so enviable as to fill our views of the future with all optimism. We have found ourselves. We have attained great power. We can face the future without fear. If we are to maintain our present position, and go on to greater success, there is just one way we can do it—that is by sticking together.

"First National first is the motto that we will have to nail to the mast head. We must realize that an organization can only be what its individual members wish to make it. We must realize that after all we are only human and that we are going to make our mistakes, have our difficulties and our disagreements. But it is my belief that we have built a foundation of mutual understanding and confidence upon which we can rear such a structure of good will as to withstand the storms of every controversy which may arise outside our ranks, provided we have loyalty and harmony inside.

Goodwill Necessary

"Every successful business is built upon goodwill. We need goodwill inside our organization just the same as we need it without. With the 100 per cent. sale of our franchises, which objective is not far away, we will occupy the unique position of a concern which sells its entire product of itself.

"Ours is a peculiar business, the success of which depends in an overwhelming measure upon, first, the ability and honesty of the men who lead it, and second, upon the loyal support of these officials by every member of the organization.

"There are no locks on the doors of our home office. There are no barriers between the members owning the smallest theatre in the most remote place in this country and the offices of the men who administer our business affairs. Your executive committee and your officers are your supreme court. You have put theme there to guide and guard your affairs. You are regularly advised as to other doings. These men accepted the positions you have entrusted to them and they are honored by your confidence, but they cannot succeed without your sympathy and co-operation.

"Our future—and it can be as successful as you wish to make it—depends

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Censorship Dies Hard in Los Angeles

Los Angeles, Oct. 26.
(By wire to Moving Picture World)

After a long and bitter fight the danger of censorship of motion pictures in Los Angeles has been laid to rest by the City Council, which voted to defer action on an ordinance providing for a board of seven censors to review all films shown in the city.

Indications were that the bill would have been killed in council had a vote been taken, and the action of the body in shelving the measure is understood to mean that a censorship law will never be passed by the present city council.

Adherents of censorship announce that the question will be submitted to a vote of the people at the election next August, but it is almost certain that violent opposition by producers, a majority of the public and practically all business organizations will prevent the passage of the bill.

The Worthy and Unworthy of Support

IN response to numerous requests from our readers, MOVING PICTURE WORLD herewith prints a list of Republican and Democratic Assemblymen in New York State who voted for censorship and against the freedom of the screen last year. Many of them are now running for re-election. The vote at that time was 103 for and 38 against the bill. The names of the good men and true who sought to prevent legislative throttling of the motion picture industry, many of whom are now running for re-election and deserve the support of film men, precede in the following list:

Work and Vote for These Republicans:

Arthur Seelbach and Ansley B. Borowski, of Erie.

Francis X. Giaconne, of Kings.

Harry B. Crowley, of Monroe.

Sol Ullman, Morris D. Reiss, Edward R. Rayher, Bernard Aronson, Joseph Steinberg, Nathan Lieberman, Mario G. Di Pirro and George N. Jesse, of New York City.

Edward J. Neary and Ralph Halpern, of Queens.

Hugh C. Morrissey, of Rensselaer.

Harold E. Blodgett, of Schenectady.

Work and Vote for These Democrats:

John T. Merrigan, of Albany.

Albert H. Henderson, Benjamin Antin, William Lyman, Thomas J. McDonald and Edward J. Walsh, of the Bronx.

John J. Kelly and John J. Wackerman, of Kings.

Peter J. Hamil, Thomas F. Burchill, Samuel Dickstein, Charles D. Donohue, John J. O'Connor, Frederick L. Hackenburg, Maurice Bloch and Owen M. Kiernan, of New York City.

Peter A. Leininger and Bernhard Schwab, of Queens.

Thomas F. Cosgrove, of Richmond.

Republican Assemblymen for Censorship Are:

Edgar C. Campbell and James M. Gaffers, of Albany.

William Duke, Jr., of Alleghany.

Edmund B. Jenks and Forman E. Whitcomb, of Broome.

Leigh G. Kirkland, of Cattaraugus.

L. Ford Hager, of Cayuga.

John S. Wright and Joseph A. McGinnis, of Chautauqua.

John J. Richford, of Chemung.

Bert Lord, of Chenango.

Charles M. Harrington, of Clinton.

George H. Finch, of Columbia.

Irving F. Rice, of Cortland.

Lincoln R. Long, of Delaware.

Griswold Webb and Frank L. Gardner, of Dutchess.

George E. Brady, George H. Rowe, Herbert A. Zimmerman and Nelson W. Cheney, of Erie.

Fred L. Porter, of Essex.

Anson H. Ellsworth, of Franklin.

Eberly Hutchinson, of Fulton.

Charles P. Miller, of Genesee.

Frank G. Jacobs, of Greene.

James A. Evans, of Herkimer.

John A. Warren, James J. Mullen, James H. Caulfield, Jr., John R. Crews, James T. Carroll, Leo V. Doherty, James F. Bly, James G. Moore, Leon G. Moses, Frederick A. Wells, Theodore Stitt John O. Gempler, Walter F. Clayton and Louis J. Druss, of Kings.

Miller B. Moran, of Lewis.

George F. Wheelock, of Livingston.

J. Arthur Brooks, of Madison.

James A. Harris, Simon L. Adler, Gilbert L. Lewis and Franklin W. Judson of Monroe.

Samuel W. McCleary, of Montgomery.

Thomas A. MacWhinney, of Nassau.

Neol B. Fox, Frederick H. Nichols, Robert B. Wallace, Marguerite L. Smith and John C. Hawkins, of New York City.

David E. Jeffrey and Nicholas V. V. Franchot, 2d, of Niagara.

H. W. Booth, Louis M. Martin and Chauncey J. Williams, of Oneida.

Gardner J. Chamberlin and Thomas K. Smith, of Onondaga.

Charles C. Sackett, of Ontario.

Arthur E. Brundage, of Orange.

Frank H. Lattin, of Orleans.

Ezra A. Barnes, of Oswego.

Julian C. Smith, of Otsego.

John R. Yale, of Putnam.

Nicholas M. Pette and Henry Baum, of Queens.

Arthur Cowee, of Renselaer.

Ernest V. Frerichs, of Richmond.

Frank L. Seaker and Edward A. Everett, of St. Lawrence.

Clarence C. Smith, of Saratoga.

William W. Campbell, of Schenectady.

Harry M. Greenwald, of Schoharie.

George A. Hausner, of Schuyler.

George A. Dobson, of Seneca.

Ernest E. Cole and Delevan C. Hunter, of Steuben.

John G. Downs and Paul Bailey, of Suffolk.

John G. Gray, of Sullivan.

Daniel P. Witter, of Tioga.

Casper Fenner, of Tompkins.

Simon B. Van Wagenen, of Ulster.

Herbert A. Bartholomew, of Washington.

Charles H. Betts, of Wayne.

Thomas Channing Moore, Walter W. Westall, Seabury C. Mastick, Mitchell Trahan and George Blakely, of Westchester.

Bert P. Gage, of Wyoming.

James M. Lown, of Yates.

Democratic Assemblymen for censorship Now Seeking Re-election Are:

Edward J. Flynn and Joseph V. McKee, of the Bronx.

Frank J. Taylor, Peter A. McArdle, Michael J. Reilly and John J. McLoughlin, of Kings.

Canadian Film Men Have Get-Together

THREE hundred persons attended the conference and reunion of exhibitors and representatives of film exchanges held in Winnipeg, Manitoba, on Thursday, October 20, under the auspices of the Manitoba Moving Picture Exhibitors' Association, the chief object of the event being to stimulate a proposed organization of all exhibitors in the Canadian West into one body.

One of the features of the convention was the luncheon held in Manitoba Hall, with President R. Kershaw, of the Manitoba association, as chairman. Among those at the head table were Mayor Parnell, Vera Gordon, the actress; Johnny Hines, screen comedian, whose picture, "Burn 'Em Up Barnes," was the current attraction at the Lyceum Theatre; Ralph Thorpe, another picture player; Mr. McGrath, of the Provincial labor bureau, and others. Mayor Parnell declared that he looked upon moving pictures as a great educative factor and expressed the belief that pictures made a greater impression upon people than any other medium. The other speakers included Vera Gordon, Hines, McGrath, George Graham, a well-known local exhibitor, and Ted Hardcastle, representing the exchange managers. The orchestra of the Lyceum Theatre provided music.

After the luncheon, the many visitors, who included exhibitors from various parts of Manitoba and Saskatchewan, enjoyed an automobile drive around the city, attended the Lyceum Theatre later in the afternoon, were the guests of the Orpheum Theatre in the evening, after which they attended a special "Midnight Frolic" at the Capitol Theatre at 11:30, which drew well over 2,000 people.

One of those present at the conference was O. H. Kern, manager and owner of the Leader Theatre, Washington, D.C., who was accompanied by his brother, J. H. Kern.

Exhibitors to Meet

The annual meeting of the Independent Motion Picture Theatre Owners of Louisiana will be held in New Orleans on Monday and Tuesday, November 14 and 15. Much important business will be transacted and a large attendance is desired.

First National Meets

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upon one great, big, all-embracing factor, and that is the loyalty and support you give your organization and its officers. On the core of loyalty and support, the great body of franchise-holders have more than made good.

"I believe you fully realize that your organization is the best business insurance and guarantee of the safety of your investments that can be devised. I believe your theatres, backed by our franchises, are something you can with pride and security leave to your children. I believe, as time goes on, you will come more and more to realize that First National is a solid rock in the shifting sands of business."

The Delegates Attending

Delegates to the gathering follow:

U. S. Mudd, Birmingham; J. C. Hackworth, Huntsville, Ala.; J. E. Richards, Phoenix, Ariz.; R. E. Berry, Vernon, B. C.; Herbert Dixon, Minnedosa, Canada; George Nicholas, Montreal; W. W. O'Fenety, Toronto; W. D. Ferguson, Toronto; W. A. Shaw, Vancouver, B. C.; Oliver Kehrlein, Fresno; J. L. Lazarus, Los Angeles; Cliff Griffin, Oakland; J. G. Knapp, San Bernardino; Joseph Bauer, San Francisco; A. G. Talbot, Denver; H. P. Stewart, Deland, Fla.; Louis Kalbfield, Palatka, Fla.; W. C. Patterson, Atlanta; Joe Burton, Toccoa, Ga.; Max Hyman, Chicago; William Cadoret, Kankakee, Ill.; Harry Thornton, Springfield, Ill.; Joe Bemmerschein, Bluffton, Ind.; A. F. Brentlinger, Indianapolis; H. H. Johnson, La Fayette, Ind.; M. F. Baker, Keokuk, Iowa; Dwight Baker, Ottumwa, Iowa; J. C. Collins, Perry, Iowa; A. J. Baker, Kansas City; A. R. Zimmer, Marysville, Kans.; Stanley Chambers, Wichita; S. L. Martin, Ashland, Ky.; Lee F. Keiler, Paducah, Ky.; A. Higginbotham, Baton Rouge, La.; Bert Tilier, Lake Charles, La.; Mr. Fitzgibbons, Bayshore, L. I.; Thomas Goldberg, Baltimore; F. H. Durkee, Baltimore; Guy L. Wonders, Baltimore; Mrs. M. S. Ayer, Boston; Herbert Gillman, Dorchester, Mass.; W. S. Butterfield, Battle Creek; J. C. Ritter, Detroit; H. S. Gallup, Marquette, Mich.; J. R. Denniston, Monroe, Mich.; V. B. Valleau, Albertea, Minn.; Clyde Hitchcock, Minneapolis; Charles Sears, Brookfield, Mo.; M. B. Shaneberg, Kansas City; Frank L. Newman, Kansas City; Joseph Mogler, St. Louis; Jack Truitt, Sedalia, Mo.; A. B. Cook, Jackson, Miss.; A. H. West, Billings, Mont.; George Monroe, Beatrice, Neb.; E. W. Hughes, David City, Nebr.; S. A. Haymon, Grand Island, Nebr.; Joseph Stern, Newark, N. J.; Irving Rose, Union Hill, N. J.; Louis Bollinger, West Hoboken, N. J.; J. H. Michaels, Buffalo, N. Y.; H. B. Franklin, Buffalo, N. Y.; Harry Hall, Troy, N. Y.; Henry V. Varner, Lexington, N. C.; Percy Wells, Wilmington, N. C.; A. J. Hettesheimer, Cincinnati; I. Libson, Cincinnati; A. L. Freedman, Cleveland; N. B. Horwitz, Cleveland; Dr. Geo. Kelb, Norwood, Ohio; Sam E. Lind, Zanesville, Ohio; Dan Meyers, Muskogee, Okla.; G. F. Roetzel, O'Keene, Okla.; A. B. Momand, Shawnee, Okla.; A. H. McDonald, Eugene, Ore.; C. Floyd Hopkins, Harrisburg, Pa.; H. W. Scherer, Johnston, Pa.; Charles Segall, Philadelphia; M. E. Comerford, Scranton; C. M. McCloskey, Uniontown, Pa.; George Sarvis, Warren, Pa.; Walter C. Hartford, Pawtucket, R. I.; Max W. Bryant, Rockhill, S. C.; J. A. Dundas, Sioux Falls, S. D.; Tony Sudekum, Nashville, Tenn; Ben Lewis, El Paso, Texas; E. R. Newman, Greenville, Texas; Abe Levy, Waco, Texas; J. F. Goss, Ogden, Utah; Jake Wells, Norfolk, Va.; Louis Kastner, Wenatchee, Wash.; F. C. Smoot, Parkersburg, W. Va.; J. F. Lynch, Laramie, Wyoming.

Opponents and Proponents of Censorship File Their Arguments in Massachusetts

DECLARING that state censorship of motion pictures would make graft possible, would provide a cloak under which narrow-minded officials could do great harm, and make it necessary to charge higher prices of admission to the theatres, opponents of the censorship bill passed by the last legislature are continuing their fight to keep the screen in Massachusetts free from unconstitutional restraint.

The censorship question is a much discussed one and the matter is finally to be settled on a referendum vote at the next state election. In preparation for the coming fight opponents of the bill have just filed arguments with Secretary of State Cook. The argument against censorship is signed by J. Albert Brackett, Sybil H. Holmes, George W. Giles, Arthur H. Smith, Thomas B. Lothian, Thomas J. Meihan and Henry Abrahams.

"You can't legislate morals into people," reads their argument. "A one-man law is dangerous—that sort of government is Russian, not American. This act, in its attempt to do this, gives the commissioner of public safety, a political appointee, power to condemn any picture he determines as obscene, immoral, or tends to debase morals or to incite crime. Under these heads nothing would survive, for censors have decided that pictures of Christ carrying the cross, of people drinking, of trained animals, of prolonged kiss, of western adventure, are portrayals of crime and are immoral, inhuman, obscene and injurious to youth.

Were These Immoral?

"Did you see immorality in the 'Four Horsemen,' the 'Passion Play,' or ''Way Down East'? The censors did. Do you believe 'Daddy-Long-Legs' harmful because it makes poor, little girls discontented, and that cowboy dramas incite youths to become bandits? Did your morals get a jolt from the 'Miracle Man,' or did 'Hamlet' incite you to crime?

"Do you want some one to tell you what you cannot see or do? You want to use your own judgment. Why lose freedom of thought and selection? One man couldn't pass on 1 per cent. of the films and others of his choosing would do the work."

B. Preston Clark, arguing for the proponents of the bill said in part: "The proposed law providing for state supervision of motion pictures was passed after a long study of the conditions under which films are presented in Massachusetts. This law does not interfere with the present licensing system of amusement places. It merely requires that films pass a minimum standard before being exhibited. It seeks to have this standard determined by a state department, legally responsible to the men and women of Massachusetts.

"We believe this plan to be sound, sane and reasonable. It centers responsibility and reflects the undoubted wish of the general public for cleanliness and decency with the least possible hardship to the industry."

A hot fight is promised before the matter is finally settled at the polls, and the moving picture industry in rallying to the fight has already made a great start.

Mme. Novska Sues Over Ownership of Picture

From the conflicting statements of the respective litigants, the court will have to unscramble the allegations of Mme. Modra Kovska and Albert Gilbert as to the ownership of the motion picture known as "Is Mother to Blame?" the scenario for which was written, according to Mme. Kovska, by Andy Remo and which he says was produced by Albert Gilbert, on which, with two positive prints in five reels each, she places a value of $10,000.

Mme. Kovska lays claim to sole ownership of the motion picture and the positive film prints, while, on the other hand, Gilbert, she says, makes a counterclaim to the effect that he is the owner until such time as Mme. Kovska pays him $3,000, which he claims is due him as a result of the arrangement by which the motion picture and prints came into his possession.

Mme. Kovska makes the Cromlow Film Laboratories, Inc., a party defendent to the suit, which is brought in the New York Supreme Court, because, she charges, they made the positive prints and, as well as Gilbert, have refused her demand for the surrender. Although Mme. Kovska places the value of the play and prints at $10,000, her suit asks for but $5,000 damages.

Seven Firms Formed to Enter Movie Business

Seven companies incorporated in the motion picture business in New York State during the past week, and filed the necessary papers in the Secretary of State's office, Albany, these companies showing an aggregate capitalization of approximately $400,000. The largest company incorporating during the week was the Bertran Pictures, Inc., capitalized at $200,000, with Charles Hollender, Mathilde R. Hartman and Paul Munter, of New York, as directors.

The remaining companies include Out-of-the Ink-Well Films, Inc., $50,000, Max Fleischer, William Ferguson, Charles W. Lucas, New York; Sona Realty and Construction Co., $10,000, Solomon, Nathan T. and Joseph M. Schwartz, Brooklyn; Wray Physioc Productions, $20,000, Isaiah F. Cunningham, Yonkers, Terese Vaughey, Jersey City, Fred W. Nellis, Staten Island; Belmont Theatre Corporation, $75,000, Richard G. Herndon, Ralph W. Kerbe, Minnie Horowitz, New York; A-G-S Theatres, Inc., $20,000, C. M. Conway, R. W. Richter, A. P. Kaufman, New York; Laff-O-Graph Films Corporation, $15,000, Selem Dushey, James Judiche, Isaac N. Weber, Brooklyn.

New Bedford Film

Barbara Bedford, the new Fox star, is at work in her second starring picure, "The Girl Who Dared," at Fox Film Corporation's West Coast studios. Howard M. Mitchell is directing. Miss Bedford's first starring picture is "Cinderella of the Hills," an October release.

N. A. M. P. I. Traffic Organization Ready Should Nationwide Strike Occur at Once

A NATIONWIDE traffic organization, complete and effective, has been speedily formed by the National Association of the Motion Picture Industry to insure the uninterrupted forwarding of film shipments and accessories in the event of the railroad strike which is threatened for October 30.

With traffic managers in every key center mobilizing all available transportation facilities, relay stations established and pickup systems worked out to cover every zone in the country, a delivery service, thorough in every detail, has been effected in rapid-fire order, which will prevent any serious interruption in the film industry should the trainmen carry out their threat to tie up the railroads of the country.

Never in the history of the industry has there been such swift and decisive action in meeting a great emergency. Never before has there been organized, almost over night, a trained corps of film experts, acting as a unit under the instruction of a single directing head, to handle a situation of such grave concern to this great industry.

Night and Day Communication

Night and day at the New York headquarters of the National Association telegraphic and telephone communication has been maintained since Tuesday, October 18, with the exchange organizations of the various key centers and with the traffic managers chosen by the exchange men to supervise the handling of film shipments and accessories in every key center.

The thorough and business-like manner in which the National Association has responded to the threatened emergency has been the subject of hearty praise from many of the company executives who have watched the well-oiled traffic machine in operation ever since the menace of a strike grew alarming. No time was lost by the National Association in preparing against a tieup when word was received that the trainmen would start their walkout on Sunday, October 30.

William A. Brady, president of the association, telephoned from Atlantic City to Frederick H. Elliott, executive secretarly of the organization, requesting that a meeting of the transportation committee be called at once and plans adopted to insure a continuation of film deliveries should the trainmen carry out their threat.

Rapid, Efficient Beginning

On Tuesday, October 18, the transportation committee, composed of representatives of each producer and distributor member of the National Association and of the general division, were hurriedly called together by Secretary Elliott. Their meeting was presided over by P. H. Stilson, chairman of the committee. After a thorough analysis of the situation, telegrams were dispatched to every exchange managers organization in the country Tuesday night asking them to meet immediately, choose a traffic manager, list their emergency transportation facilities and report the information to the headquarters of the National Association at 1520 Broadway.

On Wednesday these meetings were held throughout the country and telegrams began to flood in, giving vital information relative to available emergency transit service in each territory. All this information was immediately tabulated at the National Association headquarters, interlocking transit systems were charted out for through shipments and the field corps of traffic managers instructed as to the method of relaying shipments from one territory to another.

Brady and Elliott Kept Busy

Every traffic manager was notified by wire and letter of the name, business address and telephone number of every other traffic manager from traffic managers' and exchangemen's organizations, to the central traffic headquarters in the offices of the National Association, came letters from the nearby cities explaining in detail the arrangements that were being effected in each territory for emergency shipments. These letters are arriving with each mail. The work of analyzing these reports and effecting the inter-locking relay system for through shipments has kept Secretary Elliott and his staff busy far into the night.

President Brady has been in constant touch with the situation, directing the organization of the great traffic machine which is expected to serve every theatre in the United States with its scheduled shows in the event of a strike, just as though no interruption to traffic has occurred.

"If a strike were called tomorrow," said President Brady, "we are prepared to keep film shipments moving. With motor trucks, motor boats, motorcycles and every other available means of delivery, the national traffic organization we have built up so quickly through the hearty co-operation of the exchangemen is in a position now to serve exhibitors with an efficiency which will reflect great credit upon our organization and upon the industry as a whole."

Offers Full Support

One of the first letters received by President Brady from distributor executives was from Charles R. Rogers, general manager of R-C Pictures Corporation, saying: "You may rest assured that you have our fullest support in helping to relieve matters in the event the strike becomes operative on October 30."

In addition to working out the interlocking relay systems for through shipments by instructions from headquarters to the various traffic centers, Secretary Elliott has been keeping the home offices of the distributors posted on the progress of the organization campaign. Frequent inquiries seeking enlightment on conditions in various territories are answered by telephone.

Tynan Sues Crowley

Brandon Tynan, an actor especially well known in Irish characters, is the plaintiff in a suit which he has brought in the New York Supreme Court in which he seeks to recover $4,000 for alleged breach of contract from Charles Crowley.

Tynan says he made a contract on December 14 last by which Crowley engaged him to appear as an actor in the preparation of a motion picture play of an Irish character for a period of four weeks at a salary of $1,000 a week, and that Crowley backed out of his part of the agreement.

The Plant and the Water

Business and advertising are like a plant and water. You water a plant not only to have it grow but to keep it alive. The bigger the plant the more water it needs. Advertising is essential to business life, and the bigger the business plant the more advertising it requires. Now that business is coming back, advertise your wares to your market. This goes for the exhibitor. This goes for the producer and distributor.

Sault Ste. Marie Exhibitors Defeat Clergymen in Sunday Opening Battle

OFF again—on again" has been the situation at Sault Ste. Marie in regard to the Sunday closing situation, as a result of the bitter fight being waged there between the theatre men and the Ministerial Association, but the theatre men this week have won their fight, and it is announced that, after several years of closed houses on Sunday, the Soo again will take its place with other cities of the state showing Sunday pictures.

A defect found by the prosecutor's office in the old Sunday Blue Laws is the cause of all the rejoicing in the camp of the theatre men, and as a result the houses are to be opened for good, they say. The Ministers Association, it is said on good authority, will not resume the fight.

The fight at the Soo has been one of long standing and many attempts in past years by the theatre men to open up have met with failure, in spite of the fact that all other forms of paid Sunday amusement have been allowed to go unhampered.

The victory for the theatre men is the culmination of four weeks of contesting, in which the theatres started the ball rolling by announcing through the newspapers that they intended opening their theatres. This brought an advertisement from the Ministers Association to the effect that such action would result in the arrest of the proprietors and any and all persons entering the theatres. The houses finally decided to close down for that Sunday, but immediately got busy and found the defect in the laws which allows them the Sunday privilege.

Paul Brunet on Marshal Foch Welcome Committee

Pathe has been doubly honored through the approaching tour of this country by Marshal Foch, Commander-in-Chief of the allied armies during the great war, who is due to arrive in this country October 29.

Coincident with the appointment of President Paul Brunet as one of the committee of representative Americans who will meet Marshal Foch on his arrival off Quarantine, comes the announcement that James Loughborough, salesman in the Pathe Albany office, had been selected as publicity manager of the noted French military genius's tour of America. Loughborough's selection was made by the American Legion, of which he is a member, and which will have entire charge of the Foch visit.

In addition to this, Mr. Loughborough, acting for the Legion, was in charge of the publicity arrangements in connection with the arrival here of General Armado Diaz, Commander of the Italian army; Admiral Lord Beatty, of England, and Baron Jacques, Commander-in-Chief of the Belgian army. All are here to attend the armament parley in Washington beginning November 11.

Grand Rapids Censors Arouse Ire of People by Drastic Decisions

Grand Rapids, Mich., is one of many cities in the country possessing a local censor board whose duty it is to go to the picture shows and the legitimate shows and see that things are carried out in just the manner they think they should be.

Came to town recently one of those naughty scandal shows. The Grand Rapids board immediately decided that some of the girls should wear longer skirts, some of the jokes should be cut out and generally they made it tough going for the show opening its run of a week.

The theatre and show management declared war, the newspapers took it up and now Grand Rapids is threatened with an absolute boycott of all legitimate shows unless the censor board mends its ways.

To cap the climax, the BXC club, composed of all the leading business men, met last week and adopted a resolution criticizing policies of the present board, declaring that it was "injuring the city theatrically." Resignations were demanded on the grounds of "narrowness."

It is probable now that Grand Rapids will go back to the old form of governing its motion pictures and stage shows, the one man method from the recreation commission, which always proved satisfactory.

Katherine Griffith Dies Suddenly in Los Angeles

Katherine Griffith, 45 years old, picture actress and mother of popular "movie" family, died at her home, 1232 Gower street, Los Angeles, Monday night, October 17, following a stroke received as she was acting a scene for "Penrod" at the Marshall Neilan studio. The Griffith family has been a professional institution for twenty years on the stage and screen and the deceased is survived by her husband, Harry Griffith, character man in pictures, two sons, Gordon and Graham, both child players, and Gertrude Sutherland Griffith, daughter and secretary to the president of Occidental College.

The late Mrs. Griffith was particularly well liked by the local motion picture colony and has appeared in pictures there for the past nine years. With Mary Pickford she played the part of Aunt Polly in "Pollyana," and in "The Little Princess" she had an important part with Mary under the direction of Marshall Neilan. Among the other stars with whom she has appeared are Clara Kimball Young, Priscilla Dean, Olive Thomas, Ethel Clayton and Earl Williams.

The deceased with her family came to Los Angeles some nine years ago and gave up her stage career to appear in Universal pictures. In "Penrod," her last work on the screen, the son Gordon and the father also take part. Gordon is perhaps the best known child of the family having appeared in many big successes, his last work being with Mary Pickford in "Little Lord Fauntleroy."

Associated Screen News Denied Judgment Plea

Justice Richard P. Lydon, of the New York Supreme Court, has denied the application of the Associated Screen News, Inc., for judgment in its favor, on the ground that the complaint of the Equity Pictures Corporation is defective in several instances, and that several of the allegations of the Equity people are irrevelent to the issue on which the suit is brought.

The Equity people recently brought an action against the Associated Screen News to recover $70,000, the value of three promissory notes made to P. A. Powers which, it is charged, were assigned to the Equity concern by Powers for a consideration. The Associated Screen News has already filed answer to the suit, in which it seeks to show justification for the non-payment of the notes, on the ground that Powers, who had been an officer in their company, had not performed certain obligations to the Screen News, which involved the making of the notes.

Respect for Eighteenth Amendment Urged

The Rocky Mountain Screen Club of Denver has adopted the following resolution: "Whereas, the Eighteenth Amendment is a part of the Constitution of our United States, and, Whereas, the Rocky Mountain Screen Club, representative of the motion picture interests of the Rocky Mountain region, being loyal to our Government and with wishes to promote loyalty, respect and obedience to our laws has this day resolved to discourage the showing or production of pictures tending to ridicule or in any way cause lack of respect of such Eighteenth Amendment, and that a copy of this resolution be sent to the N. A. M. P. I., the M. P. T. O. A., and to the newspapers for publication.

"THE ROCKY MOUNTAIN SCREEN CLUB.
"By E. E. Huffman, President."

Cohen Suggests Means of Aiding in Observance of Armistice Day Urges Use of Appropriate Slides

SYDNEY S. COHEN, president of the Motion Picture Theatre Owners of America, makes valuable and important suggestions concerning the observance of Armistice Day in the following communication which he has mailed exhibitors:

"By appropriate proclamation, Hon. Warren G. Harding, President of the United States, has decreed that on Armistice Day, Friday, November 11, the people of the country follow certain lines of conduct which will enable all to co-operate in spirit with the ceremonies associated with the burial of an unknown American soldier in the Memorial Amphitheatre of the National Cemetery at Arlington, Virginia.

"As theatre owners having a direct and constant communication with the American public, I feel that we should do everything in our power to entirely co-operate with President Harding and other officials in making this observance of Armistice Day measure up in every way to their highest expectations. Such action on our part will be but another open evidence of our sincerity in our already established lines of co-operation with the President and other government officials in carrying forward essential programs through our Department of Public Service now established at Washington. We have pledged the motion picture screens of the nation to President Harding in the furtherance of public work of every character. He has cheerfully accepted this tender of helpful co-operation and has commended our purpose and patriotic spirit in this relation to all government officials and the people of the United States generally.

"I therefore feel assured that in this connection our co-operation will be cheerfully given in carrying forward this very patriotic project in the observance of this great international holiday.

"In accordance with this program we request that you exhibit slides in your theatre for several days previous to Armistice Day, calling attention to the President's proclamation, the special ceremonial at Arlington Cemetery and the two minutes of silent prayer between 12 noon and 12:02 p. m., which he has made a part of the nation-wide observance.

"Copy which might be appropriate for the slides is enclosed. I am also sending you herewith copy of an article for publication in the newspapers of your city. You will kindly take this article or a similar one prepared by your publicity department to the editors and ask for its publication. The slide copy as well as that for the newspapers is for your guidance and subject to any changes you may see fit to make. Our only purpose in this relation is to make the observance of Armistice Day a complete patriotic success.

"We especially urge that you display the national colors at half mast on Armistice Day from sunrise to sunset, and that patriotic music in the form of an overture feature your performances.

"Army and navy officers and other public men and women will aid in this work. Your personal judgment will of course lead you to the right line of action."

The following is the "copy" suggested for slides:

"Armistice Day, Friday, November 11, will be observed all over the United States. An unknown American hero will be entombed that day at Arlington. Two minutes' silent prayer at noon is requested."

"The Motion Picture Theatre Owners of America are co-operating with President Harding and the people of the United States in observing Armistice Day, Friday, November 11. Do your part."

"President Harding urges all to display flags at half mast and indulge in two minutes of silent prayer at noon on Armistice Day, Friday, November 11."

"Help in the observance of Armistice Day, Friday, November 11, by silent prayer for two minutes, commencing at 12 noon. An unknown American hero will be placed in the tomb at Arlington Cemetery at that time."

"President Harding urges every one to pause for silent prayer for two minutes, from 12 noon to 12:02 p. m., Armistice Day, Friday, November 11."

"Stop all activities for silent prayer on Armistice Day, Friday, November 11, between 12 noon and 12:02 p. m., as an unknown American hero is to be buried at that time in Arlington Cemetery."

Pearson Goes on Exchange Tour

Elmer Pearson, general manager of Pathe Exchange, Inc., left New York recently for his first tour of Pathe branch exchanges since receiving the appointment which advanced him from the post of director of exchanges. The itinerary of Mr Pearson's tour includes the chief distributing centres for the middle and western states. On leaving, Mr. Pearson said that he wished to assure exhibitors that, in the event of transportation disturbances now threatened, Pathe Exchange had taken measures to sustain its record for prompt deliveries.

"Exhibitors are to be congratulated," he said, "on the return of normal, or nearly normal box office takings. For the future the business outlook is excellent. The only present cloud visible is the threatened railroad strike. We all hope, of course, that this danger will be averted.

"If, however, we are to pass through an economic disturbance of such magnitude as the paralysis for even a few days of the country's railway system, I shall try to satisfy motion picture exhibitors that it will be at the expense of the minimum amount of delay in deliveries of film distributed by Pathe Exchange. Our emergency plans for delivery are made and will go into operation the moment the emergency arrives."

Why Shouldn't It?

A great, constructive exhibitor organization.

A united and effective producer-distributor organization.

A committee, with power, representing both, and all the industry in its dealings with the problems which affect it.

This is a sane, certain and successful combination.

Why shouldn't it be put into effect.

Child Actor Dies

By telegraph from Universal City, Cal., the officials of the Universal Film Manufacturing Company have been informed of the death late Monday night of its youngster star, Breezy Eason. Little Breezy, who, though only eight years old, was one of the best known and best loved child players in pictures, was struck by an automobile in front of his home, 6200 Fountain avenue, Hollywood. His latest engagement was in support of Harry Carey in "The Fox," a Jewel picture, which has not yet been released.

PATSY RUTH MILLER
in "The City Teller," a Goldwyn release

Motion Picture Advertisers Plan "Installation Ball"

The Associated Motion Picture Advertisers have hit upon the scheme of holding an "Installation Ball" to celebrate the induction of the officers recently elected. The affair will take place in New York on Monday evening, November 7, at the Cafe Boulevard, Broadway and Forty-first street, the place where the A. M. P. A. holds its regular weekly luncheons.

This means that C. L. Yearsley, the new president; Jerome Beatty, the new vice-president; Victor M. Shapiro, the re-elected treasurer, and Thomas G. Wiley, the new secretary, not forgetting the members of the board of directors, will be made to feel their responsibilities by a celebration the like of which never before has been attempted by this thriving organization of advertising and publicity men.

CLAIRE WINDSOR
Who plays the leading feminine role in "Grand Larceny," now in production at the Goldwyn studios

Robert Edgar Long, chairman of the publicity committee, announces that Harry Reichenbach will be master of ceremonies, ably assisted by E. M. Botsford, Paul Lazarus, Nat Rothstein and Silas Spitzer. These five members will put on an entertainment with a "kick" in it.

Henry Clive, who prints the front covers for many of our best magazines, will provide fifty artists' models. And the following features of the program indicate a night of celebration that could not be designated as uninteresting: The Invisible Empire, An Installation in Five Reels. A National Politician of Great Fame, Prestidigitators, Fine Food, Jazz, Girls, Speakers, More Jazz.

To quote the publicity chairman, "Everything will be new, young, fresh and beautiful."

To Show Women Fallacy of the Censorship Laws

President Percy W. Wells, of the North Carolina M. P. T. O., has just completed arrangements whereby Miss Louise Connelly, lecturer, attached to the National Board of Review, will begin a thirty-day tour of North Carolina on November 1, visiting all principal towns and meeting with and speaking before the leading women's and civic organizations of the towns along educational lines and with the idea of acquainting them with the work of the board and of the utter fallacy of legalized censorship.

President Wells and a small group of the leading exhibitors of the state have become financially responsible for the entire expense of the tour, which is to be paid to the National Board. There will be a special session of the North Carolina Legislature convening in December, and the idea is to get the women fully informed as to the evils of censorship before that date. They were almost wholly responsible for the censorship fight in the state a year ago, and while defeated at that time will, it is believed, make another effort to put over a censor bill in December unless they can be shown its drawbacks in the meantime.

Chamber of Commerce to Help Exposition

The Charlotte Chamber of Commerce has thrown the full weight of its influence back of the Southern Motion Picture Exposition, which will be held in Charlotte for four days, beginning November 29. This organization is actively assisting in numerous ways in the task of developing this exposition, and also is arranging to provide several elaborate entertainment features for the notable figures of the motion picture industry who will be here to attend and participate in the programs of the exposition.

Interest in this event is steadily increasing throughout the entire South, and Secretary Herbert C. Wales is rapidly working out the details of the programs for each of the four days. The motion picture theatre owners in the Carolinas are evidencing a keen interest in the plans and many of them are co-operating by holding popularity contests intended to select the women members of the cast of the feature photoplay which the exposition management will have produced at Charlotte. About fifty theatres have already entered the lists, and others are coming in steadily, leading Secretary Wales to believe that probably not less than 75 theatres will send young women here to take part in the picture.

JACQUELINE LOGAN
in "The Octave of Claudius," released by Goldwyn

COLLEEN MOORE
in Goldwyn's "The Wall Flower"

Senate to Take Final Action This Week on Film Rental Tax

FINAL action by the Senate on the proposal of the Se nate Finance Committee that the existing 5 per cent. film rental tax be repealed will probably be taken the la tter part of the present week. Senator Penrose has stated that he would seek a final vote on the entire revenue bill not later than Saturday, October 29, in which event the vote on the film rental tax repeal would come several days earlier. During the past week or ten days Jack S. Connolly, the Washington representative of the National Association of the Motion Picture Industry, has been taking a poll of the Senate, with the result that he predicts that the amendment will be carried by a good majority. There are others interested in this proposal who predict that it will be accepted by the Senate without even the formality of a record vote.

Following the passage of the bill by the Senate it will go to the conference committee, by whose members the differences in the proposals of the Senate from those of the House as contained in the bill when adopted by the latter, will be ironed out. The personnel of the conference committee will be Senators Penrose, McCumber and Smoot (Republicans) and Simmons and Williams (Democrats) and Representatives Fordney, Longworth and Greene of Iowa (Republicans), and Garner and Oldfield (Democrats). The motion picture industry has a staunch friend on this committee in the person of Senator Reed Smoot of Utah, who is responsible for the Finance Committee recommendation, having sponsored the repeal proposal.

By reason of the fact that the repeal was not provided for in the House bill, and therefore is new matter presented by the Senate, it is possible that something of a battle will be staged over it by the conferees. The Senators have been convinced that with the removal of this tax the theatres will be in a position to lower their admission charges. Considerable opposition to the repeal of this tax came from the Republican members of the so-called Agricultural Bloc, but they have come to the conclusion that it will be the people of the country that will benefit by this action, rather than the producers.

Mr. Connolly, who has been keeping a watchful eye on the proceedings, declined to make any prediction as to the final outcome of the repeal proposal.

"It is believed that the future of the removal of the tax depends wholly on what agreement is made by the conferees on the surtaxes on incomes," he said. "The Senate has adopted a rate of 50 per cent. for application to incomes in excess of $200,000, with graduated rates up to that amount. The House provides a maximum rate of 32 per cent. applicable to incomes of $68,000 and over. There is the possibility that the conferees will agree upon a compromise, say, of 40 per cent. as a maximum, in which event it might be found necessary to retain some of the excise taxes which otherwise would be discarded.

"It really depends on how many friends we can muster among the members of the conference committee, and if they are inclined to agree that the repeal of this tax will lighten the burdens upon the exhibitors and permit them to pass the benefits along to the theatregoer in the shape of lower admission charges. The N. A. M. P. I. is keenly alive to the situation and is not wasting an opportunity. It has centered its activities on this one very important proposition and is anxious that it shall be successful."

Receive Many Inquiries on Southern Exposition

That the Southern Motion Picture Exposition, to be held in the City Auditorium, Charlotte, N. C., four days beginning November 29, is receiving wide attention from all branches of the motion picture industry is evidenced by the number of letters being received daily by General Secretary Herbert C. Wales at Charlotte. Inquiries are coming in from producers and distributors alike as well as from the manufacturers of theatre supplies and accessories.

That the exposition will be held along lines which will have a tendency toward the uplift of the industry is the desire of the exposition management and the plans arranged assure this desirable result as well as the fact that the general public, thousands of whom are expected to attend, will be educated up to the wonderful possibilities of motion pictures as they affect the living standard of the day. At the same time the entertainment feature of the exposition is not being neglected.

This department is in charge of a capable entertainment committee who have already contracted for one of the leading orchestras to furnish concert and dance music through the four days. High class acts are being communicated with and the many novelties arranged for the entertainment of the visitors will make the exposition one to be long remembered.

Several screen stars will be in attendance as also many of the really big men of the industry—producers and distributors alike. It is possible that a real old-time Southern barbecue will be given in honor of these distinguished guests.

Belgium Balks at Showing German Films

German films are meeting with a very cool reception in Belgium, according to advices recently received in Washington. While the new films of the German studios have been presented with some success in the United States, there is little likelihood that they will be well received in Belgium for some time to come, it is stated.

Has Not Forgotten War

The sentiments inspired by the prospect of an influx of German pictures indicate that Belgium has not forgotten the war. "Shall we pay even as little as 50 centime—less than a nickel—to watch the gesticulations of a crew of Boches who may possibly have been the assassins of our loved ones?" asks one prominent Brussels newspaper. "No," we cannot, and any self-respecting theatre cannot run these pictures without defiling the memory of our honored dead."

It is seriously proposed that the board of censorship shall refuse to pass on German films, and that theatre owners exhibiting pictures of German origin be required by law to post conspicuously the nationality of such films.

Fox Film Plans World-Wide Celebration in Observance of Its Ninth Anniversary

AN important milestone will be reached by Fox Film Corporation at the close of next January. The corporation then will be nine years old, and certainly big for its age. A birthday celebration is being arranged—and if any nine-year-old ever has had a birthday party approaching in size this jubilee affair as already outlined, it is not a matter of record. Like Fox Films, it will circle the earth. Two hemispheres and every continent thereon will participate in the doings. "Fox Anniversary Week" is the label the big celebration will bear in every land.

It is significant in this connection that William Fox, a pioneer in the most progressive picture development nine years ago, is today a pioneer in many movements for the betterment of screen entertainments or its protection against destructive forces. By solid expansion, not inflation, the company which he heads as president has reached and maintains its enviable place.

The point aimed at in this Fox Anniversary Week is to have every theatre, at home and abroad, which has ever shown a Fox picture, present a series of Fox productions from January 29 to February 4 inclusive, and to bring into line as many other houses as possible. The "Anniversary" feast will include all the Fox courses from soup to nuts—super-specials, dramas, high comedies, Sunshine comedies, special star comedies, animated cartoons and Fox News.

For this world-wide celebration all Fox branch managers even now are at work, bending every effort toward making it a "howling" success. The earliest reports from the twenty-seven branch offices in the United States and the half-dozen in Canada contain a sufficient number of contract arrangements, Fox officials say, to indicate that the exhibitors will "make it unanimous."

Of special interest to exhibitors in the current year's Fox output are the super-specials, the general release of all of which will be preceded by runs in New York City and a number of which have already had their Broadway careers. Included in release before the close of 1921 are "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Thunderclap," "Shame," "Perjury," "Footfalls," "The Last Trail" and "Queen of Sheba."

Vast quantities of banners, posters and other accessories are being provided for distribution by the exchanges. The entire Fox personnel appears to be on its toes to put over the big birthday party in a manner worthy of the Fox record in screen achievement.

Beginning January 29 and continuing to the night of February 4, "Fox Anniversary Week" will be flashed in electric lights from hosts of theatre fronts in the United States, Canada, Latin America, Great Britain and the continents of Europe, Asia, Africa and Australasia.

Cobb Again Elucidates

One way of controlling the sort of pictures to be shown in picture houses in small communities, suggested by George H. Cobb, chairman of the New York State Motion Picture Commission, is for the churches to band together and buy the picture theatre, which would place the selection of the pictures to be exhibited entirely in their own hands.

This suggestion by Mr. Cobb was made in an interview while on a recent visit to his home town of Watertown, and was prompted by a letter which Chairman Cobb had recently received from the ministers of a small town in New York State, claiming that the local picture theatre was showing pictures of a cheap and degrading sort.

Maryland Educational Authorities Favor Use of Moving Pictures in the Schools

THE use of moving pictures in the public schools of Baltimore and the State of Maryland, in conjunction with the method of instruction now in vogue, will take place eventually, it is believed by Dr. Henry S. West, superintendent of public schools of Baltimore, and Dr. Albert S. Cook, state superintendent of education.

Instruction by moving pictures would be of great benefit to the children, they agreed, but Dr. West does not think that the news weeklies, as shown in the theatres today, are sufficient to teach current history, as the newspapers "bring the important news items out in a better way." Dr. Cook maintained, however, that films of current events could be used to supplement magazines and newspapers.

It is felt by Dr. West that visual education should be used in the schools but that at the present time it is very expensive and he thinks there are too few subjects that would be good for purposes of instruction. He says that quite a number of schools have projection machines and also a number of school buildings are not constructed so that moving pictures can be shown.

Moving picture machines have been installed in some of the secondary schools of the state and most of the high schools will be equipped with them before long, according to Dr. Cook, who added that while the moving pictures are of great value in educating children, still they are expensive and the schools have not the necessary funds. But each new school building is being equipped with mechanical fixtures for machines and a large auditorium for showing the pictures.

A Really Worth While Answer

MOVING picture stars as they actually are—not as the silly and harmful sensationalists try to make them—pass before us in intimate review in a book which is at once informative, entertaining to a degree, and most valuable to all real friends of the screen. This book is by Edward Weitzel, Associate Editor of Moving Picture World, and it is called "Intimate Talks with Movie Stars."

In the twenty moving close-ups of the personal side of the great figures of the screen, Mr. Weitzel gives a true vision of their actual characters. Like all close-ups they show more than the long shots to which we are accustomed. They form a valuable contribution to the real history of the screen and are written so happily that they delight the reader.

We commend this book to exhibitors especially as a work which will answer in a dignified and effective way the attacks made upon the artists of the screen by the sensation mongers without and the contemptuous within.

ARTHUR JAMES.

The Child Actor

The child actor and the baby have come into their own in motion pictures. Directors these days insist on having children in their plays. The public likes them, they argue, and now the agents who engage children for parts in photoplays have a long list of child actors for directors to choose from.

Chaplin May Shelve Famous Shoes; Discusses Production Costs and Association with First National

That he hoped, after finishing his productions still remaining to be completed for Associated First National under his present agreement, to continue to do business through First National theatres and that he hoped those theatres would continue to do business with him, was announced by Charles Chaplin at a luncheon given in his honor by Associated First National Pictures, Inc., at the Biltmore, October 21.

Referring to an earlier phase in his agreement with First National and in reply to a tribute paid him by J. D. Williams, who attributed to him a maximum share in the success of the Associated First National organization, not only in its earlier days but since, Chaplin dwelt upon the fair and square dealing he had received from First National through its executives.

There was a time, he said, when it was possible for him to set a lower price upon his productions which it was quite impossible for him to set now. With changed conditions of outlay, with studio labor vastly higher than formerly and as a natural result of the demand for his productions, the speaker pointed out, he had been compelled to set a higher price on his product than formerly and that increase naturally reflected itself through First National in the distribution terms to its franchise holders.

"On the completion of the two pictures still remaining to be made for First National," continued Chaplin, "I hope, in business association with my brother, still to continue to do business through First National theatres and that First National theatres will do business through me."

Confessing that he had a leaning towards more serious drama in future productions Chaplin stated in reply to a question that his ideal lay in an alternation of both comedy and drama, say, in the ratio of fifty-fifty. He declared he might, for the nonce, lay aside his famous shoes, but only to return to them in a later production.

Regarding the use and abuse of subtitles, Chaplin stated that in his opinion the question of more or fewer subtitles was unimportant in that while one picture might be excellent through the absence of interlarded words, another might be equally excellent with them. It was all a matter of the particular picture, he thought.

Asked, in connection with his recent visit to Europe, his opinion as to the relative merits of American and European productions, Chaplin believed that there was much to learn mutually on both sides of the Atlantic.

"American stars and producers," he said, "must look to their laurels. The Germans take their work very seriously. They think something important can be made out of the films, though they are not doing it for propaganda purposes. The Swedish are also doing some capable picture producing.

"In Europe they recognize that we are ahead of them in photography and other technical details of film production, but they believe that they excell us in story value. They consider that the American psychology is too obvious, and that audiences here have to have made-to-order stories that are sweetly sentimental without touching on real life.

"They say we have too many bedroom farces and they're tired of our sex plays. I agree with them. What we want is more of the subtlety which they say we ought to have. Original stories written especially for the screen will, I think, be the salvation of the American producer."

Chaplin paid a high compliment to the artistry and personality of Pola Negri, whom it had fallen to the lot of First National to introduce to the American screen public and whom he had met abroad. Yet while he had had the pleasure of meeting that star and other screen luminaries over there, Chaplin pointed out he had but little time to visit theatres.

Chaplin stated that he still preferred to write his own stories rather than to make over plots "translated" from books and expressed his intention of continuing in that preference.

The speaker delighted his audience with the ready wit and sparkling repartee with which he met a barrage of questions laid down upon him by the newspaper representatives present, and a spirit of humor and good fellowship pervaded the gathering in consequence.

In addition to Mr. Williams, other speakers who paid tribute to Chaplin as an artist and as a man, included H. O. Schwalbe, Arthur James, P. C. Skours, Dr. Gianninni, Frank Vreeland, J. Dannenberg, James Dean and Nathan Burkhan. Others present were W. A. Johnston, Messrs. Boynton and Sohn, John Spargo, Louella Parsons, Carlyle Robinson, James Grainger, W. Morgan, W. E. Milligan and Horace Judge and members of the newspaper press.

Chaplin left New York for the West Coast on October 23, planning a stop-off in Chicago where Associated First National was in "Get-Together" convention, and would, he stated, if possible attend the opening of the Balaban and Katz New Chicago Theatre.

Duncan Succeeds Van Dyke in Iowa

ONE of the most enthusiastic meetings ever held by any state association marked the annual convention of the Motion Picture Theatre Owners of Iowa, held October 19 and 20 at the Hotel Chamberlain, Des Moines. One hundred and twenty-five delegates, representing practically all of the large theatres of Iowa, were in attendance. The convention, which was called to order Thursday, October 19, was welcomed to Des Moines by Mayor Barton in behalf of the city. His words of welcome were responded to by B. I. Van Dyke, retiring president. Following the business session in the afternoon, an evening smoker was given the delegates by exchangemen and supply dealers of Des Moines.

Al Pramar, of Omaha, and Tom Arthur, of Mason City, were the national executive officers in attendance. Keen interest centered around the election of officers for the coming year. The officers elected are: President, J. C. Duncan, Sioux City; vice-president, Tom Brown, Iowa City; treasurer, M. R. Tourneur, Mason City; secretary, E. Metzger, Creston. Directors for the year are: Dr. Pence, Columbus Junction; M. Earle, Davenport; Alexander Frank, Waterloo; W. E. Waterhouse, Charles City; A. J. Diebold, Cedar Rapids; George Curson, Oskaloosa; B. I. Van Dyke, Des Moines; C. M. Peregrin, Corning; Mr. Harding, Council Bluffs; A. J. Johnson, Fort Dodge; Mr. Shumberger, Denison.

Much of the success of the convention was due to the well directed efforts of the convention committee under the supervision of Mr. Van Dyke of the Royal Theatre, Des Moines.

Kansas City Exhibitors Body Elect Officers

An election of officers was held at a meeting of the Kansas City Motion Picture Exhibitors Association, October 18. The following officers were elected for the ensuing year: President, William A. Shelton, Ashland Theatre; vice-president, Robert Carnie, Alamo Theatre; treasurer, Archie Josephson, Victory, and secretary, A. M. Eisner, Strand Theatre. The last two men were re-elected.

At this meeting it was also resolved that the screens of the motion picture theatres in Kansas City and their platforms would not be used for the discussion of any commercial projects.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

MR. CHARLES CHAPLIN says he stopped his holiday and returned to work in order to get a rest. The penalty of greatness, and we regard Mr. Chaplin and his mission in life as really great, is peculiarly severe for a picture star because the jungles of the Amazon cannot protect and safeguard from the curious and the enthusiastic.

Mr. Chaplin also has to endure the interview, which since its earliest time has been a comicality to all save the one interviewed. As has been pointed out, the interviewer rarely asks questions worth answering and, because of the haphazard situation which the interview brings about, the interviewed rarely says what he means.

Thus, save as a publicity thing, the interview is of value chiefly because it brings out the noble qualities of the human soul through suffering. Mr. Chaplin has to be interviewed whether he likes it or no. It is a bed of thorns on which he must lie and he has of course to lie considerably.

All is not beer and skittles to the prominent and this is worth remembering by those of us who, walk in quieter paths, able to follow our own lives as we will sans trumpets, twenty-four sheets or the interview.

We commend Owen Moore for fighting back at the Daily News, a newspaper which has singled out the moving picture actor and actress for sensational and uncomplimentary treatment in its news columns. If each would do his share in the smiting of the industry's enemies without we could with greater ease take care of the enemies within.

The big get-together convention of Associated First National Exhibitors at the Hotel Drake in Chicago is given full prominence in the news in this issue and we feel like adding a word of praise for the splendid progress made by this most important exhibitor organization. President Harding's hearty greeting was as deserved as it must be gratifying to every First National member. We believe that so able, so enterprising and so fair a set of men are a credit to our business and we are glad to say so.

Trial by publication has gained too great a headway in our business. It is manifestly easy for the individual to prefer charges or to make accusations against companies or organizations, but these should be supported by proofs and should be made before a body of standing before they are blazed before the industry in twenty-four sheet style. There is no curtailment of liberty involved and much valuable space could be directed to constructive matter. Exhibitor charges should be made before exhibitor organizations and producer and distributor charges should be brought before their organization. This is the fair way and much needless and senseless furore may be thus avoided.

As a constructive activity, the trip of William A. Brady, president of the National Association of the Motion Picture Industry to the Parents and Teachers Convention in Detroit, in order to bring about a real working understanding between that body and the screen, is farsighted and much to be commended.

The Iron Trail Is a Fine Picture

HARNESSING the drama that lies in the conflicts of the great forces of nature, and interweaving the struggles of men with a love theme that sweetens away the rougher edges—this is what Whitman Bennett has done in "The Iron Trail," a new and a far finer and bigger story by Rex Beach than has appeared on the screen before.

With the handicaps of censorship the apparently safe course for those who care to protect a very heavy investment is to produce pictures for which "The Iron Trail" may well set a standard. It is Beach, but it is better done. The refinements of dress are made legitimate and the heroine and hero contrive to avoid being ugly through clothes.

The keynote of the picture is its vitality. It convinces to the point of bringing the spectator into the action and atmosphere so that he feels himself part and parcel of the story. This is a supreme thing to do and it is of course the result of brains plus feeling plus great care in preparation.

The Alaskan scenes are really Alaskan and no more majestic views have been shown. Mr. Bennett and his director R. William Neill have arrived at naturalness in the enacting of the drama, and have contrived a charming entertainment, strong, moving to the heart and satisfying to the mind.

In the well chosen cast Wyndham Standing, Alma Tell, Betty Carpenter and Thurston Hall are especially good. "The Iron Trail" is a fine picture, capitally suited for the present market. United Artists are to be congratulated on having it for release.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Under the Lash

(*Gloria Swanson—Paramount—5,675 Feet*)

M. P. W.—Gloria Swanson is effective in gloomy story of a Boer household.

N.—Well produced and acted drama of South Africa.

E. H.—Is a well made picturization of "The Shulimate," a widely discussed novel.

T. R.—Is an intensely realistic melodrama with many strong and stirring situations.

W.—The most unattractive role Gloria Swanson has had.

Theodora

(*Rita Jolivet—Goldwyn—10,000 Feet*)

M. P. W.—Italian picture acquired by Goldwyn is a magnificent spectacle.

T. R.—We regard Theodora as a box-office attraction for the exhibitor.

W.—Tremendous spectacle but lacks heart interest.

E. H.—"Theodora" a gigantic spectacle.

N.—This massive spectacle dwarfs other achievements of its kind.

The Foolish Age

(*Doris May—Robertson-Cole—4,500 Feet*)

M. P. W.—Robertson-Cole production, starring Doris May, is a quick-moving farce of good quality.

E. H.—A light but pleasing little comedy-drama.

W.—Light but excellent entertainment in this.

T. B.—It proves again that screen comedies can be produced without vulgarity and be made funny, too.

N.—Sparkling little comedy with Doris May as star.

Jane Eyre

(*Mabel Ballin—Hodkinson—7 Reels*)

M. P. W.—Screen version of Charlotte Bronte's novel, produced by Hugo Ballin, is slow but faithful to the original.

T. R.—Mr. Ballin has accomplished one of the most artistic successes of his producing career.

W.—Excellent production of famous love story.

E. H.—It should please readers of the gifted writer's tale of British country life.

N.—Hugo Ballin production a pictorial triumph.

Bits of Life

(*Featured Cast—First National—6 Reels*)

M. P. W.—Marshall Neilan combines four tabloids in an entertaining feature picture.

T. R.—The picture affords good entertainment and its originality of construction should win popular favor.

N.—Real entertainment and drama in this Neilan novelty.

E. H.—Is "something different" in picture making, presenting as it does four distinct short stories in one six-reel feature.

W.—Neilan presents an unusual novelty.

The Son of Wallingford

(*Featured Cast—Vitagraph—8 Reels*)

M. P. W.—Vitagraph feature illuminates secrets of American "Hocus-Pocus" in truly fascinating style.

E. H.—The picture has about everything the showman wants and in the matter of exploitation it holds unlimited possibilities.

N.—Spectacular comedy-melodrama of more than usual merit.

W.—Production of Wallingford story done in big way.

Nobody's Fool

(*Marie Prevost—Universal—4,640 Feet*)

M. P. W.—Marie Prevost in pleasing feature comedy with slight conventional story.

W.—Star, good production and excellent photography the features.

N.—Light but satisfying comedy romance.

T. R.—Universal can be proud of this one, if only for its simple appeal.

The Mysterious Rider

(*Featured Cast—Hodkinson—6 Reels*)

M. P. W.—Story contains picturesque settings, good acting and an interesting plot.

N.—Involved story not up to Zane Grey's standard.

W.—Author and producer hand a disappointment in this one.

T. R.—With a splendid dramatic interpretation of the different character parts by the cast, this story of Zane Grey's has been transferred to the screen in a gripping and tense way.

Woman's Place

(*Constance Talmadge—First National—5,645 Feet*)

M. P. W.—Constance Talmadge gives an amusing slant on woman in politics in her latest comedy.

W.—By all means the best of Connie's recent pictures.

T. R.—A brisk, lively comedy, shot through with crisp, witty subtitles which add greatly to the humor of the picture, this latest vehicle starring Constance Talmadge promises to win widespread popularity.

N.—Another vehicle for Constance with Emerson-Loos titles.

From the Ground Up

(*Tom Moore—Goldwyn—5 Reels*)

M. P. W.—Rupert Hughes' comedy with Tom Moore in the jolliest sort of fun. Produced by Goldwyn.

N.—Good incident and clever titles big aid to slender story.

W.—Not as many laughs but a typical Tom Moore production.

T. R.—Gives every indication of winning countrywide popularity.

Shadows of Conscience

(*Featured Cast—Russell—7 Reels*)

M. P. W.—New picture of Russell productions, State Right, is a serious drama, creditably produced.

T. R.—This picture should be given a big league rating.

W.—Fine production given to unusual Western.

E. H.—A Western that does not depend upon gun play, and fine horsemanship for its interest.

WILLIAM HART IN "THREE WORD BRAND," A PARAMOUNT RELEASE

SCENES FROM LOIS WEBER'S "WHAT DO MEN WANT?" RELEASED BY F. B. WARREN CORPORATION

Whitman Bennett, Among His Books, Talks of Censorship and the Classics

By EDWARD WEITZEL

WELL stocked libraries are common enough in the homes of educated persons, but it isn't every day that bound volumes of the world's best literature are found overflowing into practically every room in a spacious twelve room house. The Whitman Bennetts literally share their dwelling with copies of the standard works of ancient and modern times. Walking into a friendly looking room to the right of the reception hall, I discovered that the entire wall space was hidden behind tall bookcases. Mr. Bennett had me sit on an inviting looking divan, and picked up an aged volume from a table back of it.

"This is a very old and valuable French Francois Villon. It is difficult to read but is infinitely close to the spirit of his age," he remarked.

As I turned the small volume over in my hand and then glanced at its quaint and fascinating pages I thought of the vagabond-poet's "Daughters of Pleasure" who were advised to "love ere love flutters far away" and of his poem beginning:

"I wonder in what Isle of Bliss
Apollo breathes ambrosial air,
In what green valley Artemis
For young Endymion spreads the snare;
Where Venus lingers debonnair;
The wind has blown them all away,
And Pan lies piping in his lair—
Where are the gods of yesterday?"

The next moment Mr. Bennett held out a copy of Holinshed's Chronicles, a genuine first edition of 1577, and bade me note that it was in a state of excellent preservation.

"This, you remember, is the same book from which Shakespeare took the plots of almost all his historical dramas," he said.

As I turned the leaves of this famous storehouse of information, the fortunate owner of such a book took other volumes from the shelves near by and piled them between us on the divan.

"Some of the other older books for which I have a particular affection are my Chaucer of 1561; this Utopia of 1639; the first complete Ben Jonson, of 1616; the first collected Edmund Spencer, of 1611; and an old Pliny, of 1601, which once belonged to William Morris," he explained.

Great Fiction Is Not Lewd

As I gazed at the mental feast spread out before me, not knowing where to begin, mine host picked up his Chaucer and passed it over to me.

"When," he asked, "are the censorship supporters going to realize that big stories cannot be founded exclusively on unessential motives or superficial emotions? The great fiction literature of the world is not lewd but neither is it narrow. Revised in plot to conform with the ideals of current motion picture censorship, it would be so ridiculous that such a thing is perfectly unimaginable. Many of the masterpieces which have stood the test of time and which are sought for in various editions would be ruled out entirely; and at least half of the others would have to be twisted all out of shape."

"In other words, most of the fiction in this room has become sealed books, so far as the screen is concerned, since censorship was put in motion?"

"Precisely. Commonplace sex stories, sensationally written, have existed in all ages but have always been only temporary in popularity; but serious stories, involving elements of sex and crime, are the very basis of literature. I do not mean to say that these great novels and dramas glorify evil, but that they use human weakness as vital motivation. You know what the Bible says about one repentant sinner. Regeneration cannot occur without sin."

While Mr. Bennett talked he led the way to the music room across the hall, one side of which was lined with beautifully bound copies of ancient and modern French novelists, first impressions all of them.

"With regard to this library of mine," said he, "I want to point out that it is mainly fiction, except for the collection of poets and a few great essayists, and that it is not an aggregation of curios. Of course, no library would be complete without the poets and without such standard writers as Voltaire, Carlyle, Arnold, Pater, De Quincy, Pope, Swift, Sam Johnson, Dryden and Macaulay. But fiction is my business and fiction, including fiction in dramatic form, is what I really collect. I have the first impressions of standard sets of virtually all the world-famous English, American and French novelists, as well as the classic and semi-classic drama. But, come upstairs to the library."

"The library! . . . would you mind telling me where we are now?"

WHITMAN BENNETT

There was another comfortable divan in the center of the book-lined room on the second story. Other book cases flanked the hall leading to the compartment. It is here that Mr. Bennett keeps his modern drama and fiction. Seated on the divan, after I had inspected the contents of the shelves, the moving picture producer explained that he is now in the process of assembling drama, but has not yet classified it, and that the whole thing is in the hands of one book-seller in New York.

"In addition to these sets, which include the short-story writers as well as the novelists," he remarked, "I have several hundred volumes of first editions of individual books, from the beginning of English literature right down to current publications. This is the way I give interest and value to selected works of writers whose complete works are scarcely of sufficient importance for preservation in such a collection as mine. These 'firsts' also include a new 'Collected sets of first Editions' . . . and this is the highest tribute one can pay to the current writer."

"I see you have sets of David Graham Phillips, Winston Churchill and Booth Tarkington."

"Yes, and of Bernard Shaw and John Galsworthy. Of other current novelists such as Conrad and Merrick . . . very great men. . . . . I acquire the limited editions as issued; but this, of course, does not denote the same personal interest. For the most part the first editions of modern works on the basis of one or two of an author—such as 'John Halifax,' 'Frankenstein,' 'Dracula,' etc., or perhaps half a dozen to the author as is the case with such writers as Wells, Arnold Bennett, D'Annunzio and George Moore."

"What are some of the modern first editions which you care for most?"

"'Diana' and 'The Egoist,' by Meridith; 'Tess of the D'Ubervilles,' 'The Mayor of Casterbridge,' and 'The Return of the Native' by Hardy. These are all sought-for volumes of tangible value and my copies are in especially fine condition. But the rarest of all the modern first editions which I possess are probably 'Lorna Doone,' 'Alice in Wonderland,' 'Tom Sawyer' and the privately printed 'What Is Man?' by Mark Twain. I also have a first edition of 'Les Miserables' in French—the absolute first issue, and though it is in this country less valuable than the other just mentioned I somehow feel it is distinctly something to possess."

"I quite agree with you. But about the old books—of course you have a first edition of Boswell's Life of Johnson?"

"Yes; also a first issue of Gulliver's Travels; and an absolute first issue of the first three great English novels by the first three great novelists, 'Tom Jones,' 'Humphrey Clinker' and 'Clarissa Harlowe.'"

"Rare and racy reading," said I

Mr. Bennett paid no attention to the remark. His mind had gone back to the evils of censorship. He sat silent for a moment and then spoke in that quietly decisive manner which is his custom:

"I hold no Freudian theory of life or drama and I think that Freud went crazy on his own pet hobby. But I do hold that the struggle against the elemental passions of sex and crime is now and always will be the very basis of those truly large dramatic conceptions without which written literature would be of no great importance in the world and without which moving picture literature must remain puerile."

"The mind which cannot appreciate these facts is of naturally small calibre or sadly uneducated, Mr. Bennett."

Again my interruption was unheeded.

"I hold no brief for dirty books or dirty photoplays," went on Whitman Bennett, "but I do cry aloud for the right to treat the elemental problems of sex and crime in the same worthy spirit in which they have been treated, and are today treated, by the great novelists of all nations."

"All producers and directors should say Amen to that. But tell me, who is the greatest writer in the English language today?"

"Galsworthy, according to my ideas. And it is impossible to screen some of his works—thanks to the censors—and most of what could be produced would have to be modified."

At Fort Lee, N. J., one of the largest sets ever constructed in the east is being erected by William Fox for a big scene in a special production directed by Harry Millarde, who made "Over the Hill." Thirty houses are being constructed, with streets, stores and everything essential to represent a complete rural community. This motion picture village is to be swept away by a flood. Elaborate precautions have been taken to prevent the rush of waters doing any damage beyond the confines of the lot.

Miss Traverse Charges $3,000 Salary Was Promised Her By Herbert L. Smith

PURSUANT to a court order obtained by Herbert Lyon Smith requiring Miss Madlaine Traverse to furnish him with a bill of particulars, the motion picture actress has filed this bill. Miss Traverse is suing Smith in the New York Supreme Court for $220,000 damages as a result of an alleged breach of contract.

Miss Traverse alleges that Smith made a contract in June last with her which contemplated incorporating an organization known as the Madlaine Traverse Photoplay Corporation, which would produce motion pictures with her as the "star." A weekly salary of $3,500, she says, was to be paid her, as well as $1,000 a month for personal expenses, with many other most liberal provisions, which are denied by Smith.

In her bill of particulars, Miss Traverse says, the alleged agreement was an oral one, but she reserves the right to offer written "evidence thereof." She says it provided she was to begin her services on June 1, 1920, but the salary of $3,500 a week was not to start until July 1, 1920. She avers that she entered on her duties on June 1 and they consisted of the reading and selection of plays and stories, selection of directors, supervising managers, staff and publicity men, examination and selection of studios, selection of scenery and effects, consultation with various persons regarding distribution and release, cast for the picture, selection of offices for the corporation and selecting of wardrobe to be used by her.

Miss Traverse says she devoted practically all of her time to the work from June, 1920, up to February last. She says she spent during this period $1,920 of her own money, and that all she has thus far received from Smith is the sum of $2,575, paid to her by checks in six instalments.

Changes in Louisville Exchange Field; Krieger Is New First National Manager

IMPORTANT changes in the organization of Associated First National Exchange of Kentucky and Tennessee and the Big Feature Rights Corporation have been announced in connection with the removal of the headquarters of these mammoth picture factors into their new building on Third street, Louisville.

All the changes are in the nature of advancements and are brought about by the rapid growth of the Big Feature Rights Corporation and the Associated First National Exchange. With the business of the two constantly increasing, Col. Fred Levy, their president, and Lee L. Goldberg, who has been their general manager from the start, found it necessary to make frequent changes.

Lee L. Goldberg resigns as manager of the Associated First National Exchange to devote himself to the Big Feature Rights Corporation. Mr. Goldberg has been the engine, the boiler and the dynamo for the Big Feature Rights Corporation from the day he and Col. Fred Levy formed it. When the Big Feature Rights Corporation was granted the Associated First National franchise for Kentucky and Tennessee at the time when J. D. Williams created the national organization, Mr. Goldberg became general manager and has acted for the two concerns.

Paul Krieger, formerly manager of the Fox Film Exchange at Washington and Cincinnati, has been appointed successor to Mr. Goldberg as Associated First National manager. Fred G. Slitor, field manager for the Associated First National Pictures, has been in Louisville since July 24 assisting in the moving of the First National exchange to the new building.

Another "man o'war" has joined the organization—Leo Katz, who has taken charge of the Educational Film Exchange for this territory. Mr. Katz was in the navy fourteen years and retired with the rank of lieutenant- commander. He made a record as salesman for the Educational Film Exchange in New York. He has been appointed to the Louisville office to have charge of Kentucky and Tennessee. He will handle educational comedies and short subjects.

Issues Order Against Using Name, "The Bat"

Wagenhals & Kemper, producers of the play, "The Bat," which is now in its second year at the Morosco theatre, New York, have just succeeded in having a court order issued by District Judge George A. Carpenter, of Chicago, giving Wagenhals & Kemper the sole right and title to the words "The Bat" in connection with either a stage or motion picture play.

The order was issued specifically against the Klimax Pictures Distributers of Illinois, their agents, attorneys, licensees or others, prohibiting the use of the title of the play in connection with any motion picture. The action of Wagenhals & Kemper was taken following reports that reached them from various points in the mid-West that a picture, made some years ago, was being distributed by the Klimax Pictures Distributers and openly exploited by exhibitors as being "The Bat."

Eastern Theatres of Toronto Reports Weekly Receipts of $10,000 for Year

THE first annual report of Eastern Theatres, Ltd., Toronto, indicates the the trend of theatre developments in Canada during the past year or two. This company operates the Toronto Pantages Theatre which closed its first year at the end of September, 1921. This house is the largest theatre in Canada, seating 3,700. It operates on a combination policy of moving pictures, vaudeville and music with continuous performances six days each week.

According to the annual statement just issued, the gross receipts for the year totalled $521,021, or average weekly receipts in excess of $10,000. The operating expenses totalled $379,601, leaving a gross profit of $141,415. The sum of $81,137 was deducted from this sum for preliminary and organizing expenses, depreciation on building and equipment, and for the Dominion income tax, leaving a net profit of $60,278. Dividends amounting to 7 per cent. were paid on the $500,000 preferred stock, this representing $35,000. The surplus carried over to the next year was, therefore, $25,278. The company's total assets are $1,769,136.

The Pantages' interests in Eastern Canada recently opened the palatial new Pantages Theatre in Hamilton, Ontario, some forty-five miles from Toronto.

Eight-Reel Church Show Is Menace to Exhibitors

Absolute competition with local picture theatres was provided at Knox Presbyterian Church, Ottawa, Ontaria, on October 19 when an eight-reel show was conducted in the church under the direction of the Rev. R. B. Whyte, who advertised the event as a performance for which an admission fee was charged. The program consisted of "Vicar of Wakefield," starring Sir John Hare; "Good Samaritan," a short special, and "Mountaineering Memories," a one-reel scenic which was loaned by the Canadian Department of Trade and Commerce. Music was played on the organ by the regular organist.

The Rev. Mr. Whyte announced: "The time has come when the church has to face the condition of the world's amusements and not to theorize on them. The church must take into account the moving pictures, the people's easiest and most common form of recreation. The movies may be a power for good or evil and it is the church's justification for using them that they be used for good. The place to provide them is in the church."

"Wampas" Gets Surprises at Los Angeles Meeting

The last meeting of the Western Motion Picture Advertisers was heralded as "Surprise Night." There were many surprises for the publicity men, chief of which was the speech of Eric Von Stroheim, producer of "Foolish Wives," which, in fact, took some of the p.a's. off their feet. No accurate report as to the detail of it seems to be available from those who were present, although it had to do with question of "Faith" in one's self and others.

Florence Lawrence, dramatic and motion picture editor of the Los Angeles Examiner, pulled another surprise for the boys when she said she was not receiving enough publicity matter. Further investigation and inquiries brought out the fact that she was not receiving enough publicity matter—of the right kind. Miss Lawrence is perhaps the most popular newspaper person with the publicity men in Los Angeles. Doris Anderson, her assistant, was also on hand.

Joe Jackson, publicity man for Goldwyn, sprung still another surprise when he turned off the lights and turned on "Dr. Caligari." Chairman Michael Boylan, one of the most popular wits of the organization as toastmaster offered one of the most interesting programs of entertainment and education ever assembled for the edification of the Wampas.

Charles Ray Coming to New York on Vacation

The complete itinerary of the Charles Ray party, which will leave Los Angeles for the East on November 15, was made public this week. Not only does the star plan to get his first view of New York City on this trip, but, according to the traveling schedule, he will visit several interesting places en route, including a two-day stop-over in Chicago and a look-in at Niagara Falls. Among other points which the star expects to see during the progress of his vacation in the East are Buffalo, Toronto, Boston and Washington. The star will make his business headquarters in the offices of the Arthur S. Kane Pictures Corporation.

SANTSCHI SERIES

CYRUS J. WILLIAMS
presents

TOM SANTSCHI

in

The Heart of Doreon

Directed by Robert North Bradbury

Real Big Features, in Two Reels

The Santschi Westerns are produced, enacted and directed with the same care and skill as the best features.

"Santschi has been a film favorite so long that commendation on his splendid work seems almost a waste of adjectives," says the Trade Review

Just think of Santschi and Ruth Stonehouse in a two reel picture! Just look at the superb scenery in this picture; just note the powerful story of a big hearted, generous and brave backwoodsman; just realize the able direction; you'll agree that this Santschi, like the others, is a real feature, worthy to be featured'

Have YOU Played "The Spirit of the Lake" and "The Honor of Ramerez" Yet?

Pathé
Distributor

HAL ROACH COMEDIES

The zip and zest of the show

It doesn't take much thought to see that *real* comedy is about as important as anything on your program.

Let 'em leave your house laughing, and you know they'll come back. You can rest easy if you book the Hal Roach Comedies. They are the zip and the zest of the show.

"Snub" Pollard is a comedian who is coming so fast that he's raising a cloud of admiring comment. His comedies get better and better and they started *good*.

"His popularity is certainly growing, his work improving;" "swift and snappy, many good laughs registered;" "good laughs all the way through," says Wid's in reviews of three separate Pollard comedies.

"Full of gags and amusing moments. You'd forget the heat even if you were in Africa," says the M. P. News of another.

"Good, funnier than the ordinary;" "will get the laughs;" "good action, full of gags," says the Trade Review of three others.

Pathé Distributors

Yours for more laughter and happier audiences

One, one reel comedy every week

News of the West Coast

By A.H.GIEBLER

Schulberg to Locate in Southern California

B. P. Schulberg, president of the Ambassador Pictures Corporation, making Katherine MacDonald pictures for Associated First National, arrived in Los Angeles this week to assume full charge of production at the MacDonald studio on Georgia and Girard streets. Mr. Schulberg, who has heretofore been located in New York, now announces his intention of making his permanent headquarters in Southern California.

B. P. Fineman has resigned as vice-president and general manager of the Katherine MacDonald company, and will take a vacation before making new picture affiliations.

Shallenberger in Town

W. E. Shallenberger, president of the Arrow Film Corporation, came to town this week to confer with the heads of the various units making Arrow releases. Mr. Shallenberger will spend a portion of his time with the Ben Wilson feature and serial company, one of the progressive producing companies in which he is interested.

Wilshire Theatre Opens

The new Wilshire Theatre, Western avenue and Third street, opened its doors to the public last Wednesday evening at 7 o'clock. The Wilshire is another link in the chain of picture houses operated by J. Leslie Swope, Frank A. Grant and J. M. Young of the Hollywood Theatres, Inc., associated with Gore Brothers, Ramish and Sol Lesser. Jackie Coogan in person assisted at the dedication ceremonies, and the picture feature was "The Midnight Bell," with Charles Ray.

Nazimova Producing

Mme. Alla Nazimova has branched out as an independent producer at the Brunton Studios by beginning production on Ibsen's "Doll House," for which all the preliminaries are now practically completed. Actual shooting is to begin about November 1. Sets are now in process of construction, the cast is being assembled and a technical force organized. The Ibsen story will be followed by another production to be made from the play "Salome."

Series of Four

Arthur Jacobs, pioneer independent producer, has arrived in town to make a series of four pictures with all-star casts during the next few months. Mr. Jacobs has brought his own staff of assistants with him from the east, and as soon as he has obtained studio space he will begin producing.

Anita Stewart Returns

Anita Stewart and her husband and business manager, Rudolph Cameron, have returned to West Coast Filmland, making their their home temporarily at the Beverly Hills Hotel. Miss Stewart will begin a new production within a short time at the Louis B. Mayer studios.

Leah Baird at Ince's

Arthur Beck, husband and manager of Leah Baird, motion picture star, has obtained space at the Ince Studio in Culver City, and will begin production soon on a series of pictures featuring Miss Baird.

Lesser Goes East

Sol Lesser leaves this week in response to a telegram from eastern executives of First National, who desire his presence in New York a few days before going to Chicago to attend the big meeting of First National on October 23.

De Mille to Travel

Cecil B. DeMille, upon completing "Saturday Night," at the Lasky studio, will leave for New York to sail from there on October 31 for Europe, where he will travel for two months through England, France, Spain, Italy and Germany, besides visiting the countries in Northern Africa. Mr. DeMille states positively that he will not make a picture during this trip, although later he may consider the feasibility of making a picture abroad.

Comedy Company Moves

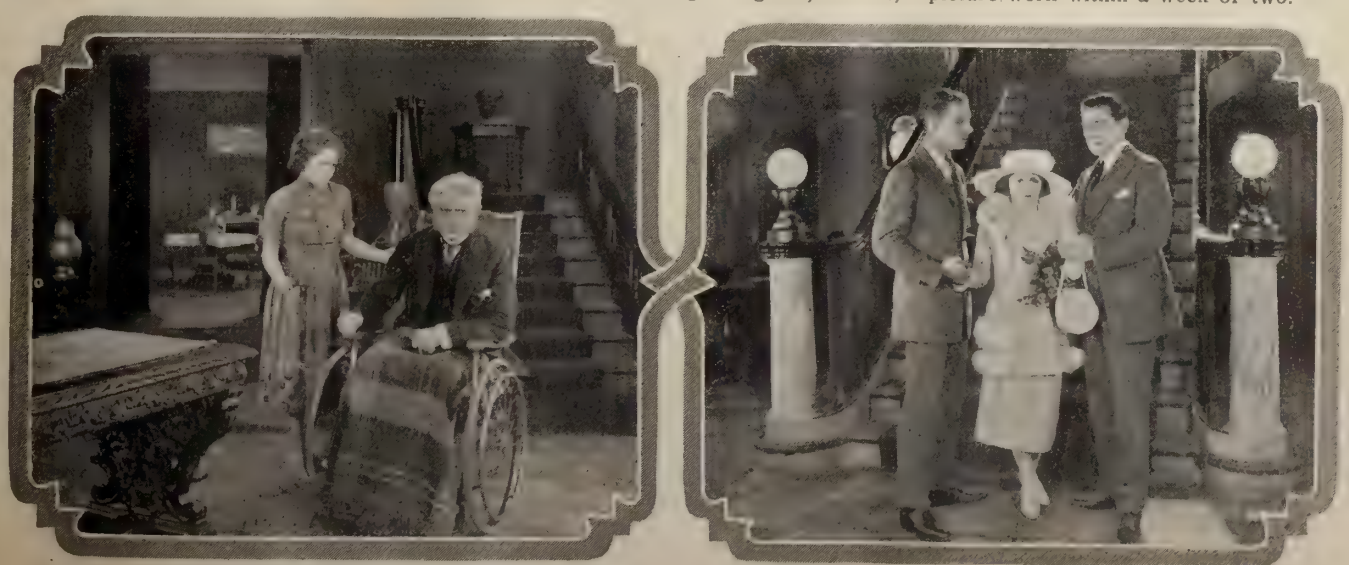
The Hamilton-White Comedy Company, producers of two-reel comedies featuring Lloyd Hamilton, and another series under the direction of Jack White with all-star casts, has the distinction of being the only short reel comedy company producing on the Brunton lot. Hamilton-White moved into their new quarters last Monday.

Character Actor Dies

Harry S. Duffield, stage and screen player, died at his home in Los Angeles last Thursday, at the age of 71 years. For fifty-nine years Mr. Duffield has been appearing on the stages of the country in a variety of characterizations, from juvenile and leading man, to character and old men parts. He recently appeared in a number of film features, among them Sir Gilbert Parker's "A Wise Fool," "The Great Impersonation," and others. His last stage appearance was at the Morosco Theatre in "A Tailor Made Man," which closed about two weeks ago. A widow, a son and daughter, all of whom reside in Los Angeles, survive.

Ruth Roland Injured

While struggling with the villain in scenes being taken north of Fresno, Cal., for "The Timber Queen," Ruth Roland suffered injuries from coming in too close contact with the actor's boot. Most of the injury was confined to the actress' face and head, and she was taken to Fresno for first aid treatment, then to her home in Los Angeles, where her physician, while admitting that her injuries are serious, declares that no disfigurement will result, and that Miss Roland will be able to resume her picture work within a week or two.



SCENES FROM GLADYS WALTON'S LATEST UNIVERSAL PRODUCTION, "HIGH HEELS"

William Farnum Returns from Europe; In Fine Condition and Ready to Work

WILLIAM FARNUM has just returned from Europe looking and feeling better than he has in years. He came back on board the Aquitania from the first real vacation he had had in twenty-five years, having left New York on March 22 after a particularly strenuous time in the making of the big William Fox special production, "Perjury," directed by Harry Millarde.

Farnum felt so full of energy when he stepped off the big Cunarder that he said: "Bring on your directors and your stories—the bigger the better. I feel as if I could work night and day for a long time."

As a matter of fact, Fox has the stage all set for his popular star, who won't have long to wait before he is again facing the camera—with Herbert Brenon as his director. Another big special story has been selected for him. The name of this picture or the one to follow it has not been announced.

The star declared he had had a really wonderful time, even though he had a bad start, for, tired out by his unceasing work of picture making during the past years, he caught cold soon after landing in France and went to a hospital for four days.

"I tell you, I had a narrow escape," he said with that famous Farnum smile. "For a couple of days I had a temperature of 104; you know that's dangerous for most folks. Because I joked with the physicians they told me afterwards that I didn't realize how ill I was. They declared I was near to a very bad case of pneumonia. Perhaps because I didn't take it seriously I pulled through."

In two weeks he was feeling "bully" again and soon began a motor trip that he had often dreamed about. With Mrs. Farnum he left Paris without any destination in view, without any time limit, and motored south. They drove slowly, and stopped wherever their moods were charmed by historic places or beautiful or quaint scenery until finally they arrived in Rome.

E. ESCHMANN
Who recently has been appointed General Sales Manager of Pathe Exchange, Inc.

Gillroy Sues Pantheon for $24,500 Alleging a "Freeze-out" by Officers

SUIT to recover $24,500 damages from the Pantheon Picture Corporation, Inc., Paul and Anetha G. Schoppel, Charles Miller and P. Hendrick Schaap, its officers, has just been filed in the New York Supreme Court by Leo J. Gillroy, former treasurer of the Pantheon concern.

According to Gillroy's complaint, he was instrumental with the defendants in the formation of the Madison Film Corporation, which was launched in January last, which title he says was changed in March last to that of the Pantheon Picture Corporation, Inc., and Anetha Schoppel was elected president, Charles Miller vice-president, and Paul Schoppel secretary, while Gillroy was selected as treasurer and a director.

Gillroy alleges that in forming the new concern, in consideration of the transfer of certain rights 25,000 shares of the stock were to be given Anetha G. Schoppel, out of which the latter was to hand over 2,000 shares to Paul Schoppel, and that the new corporation would allot 2,000 shares of common stock to Gillroy. Gillroy alleges the promised stock was duly turned over to the Schoppels, but the 2,000 shares promised are still due him.

Gillroy also charges it was agreed that he would receive 10 per cent. on all stock he sold in the new enterprise, whether he sold it directly or indirectly. On March 25 last Gillroy charges that under the guise of a corporation meeting the Schoppels, with Miller, ousted him as treasurer and director and elected P. Hendrik Schapp in his place, all this, he alleges, without his knowledge or consent.

Gillroy says he had an active part in the formation of what is known as the Pantheon corporation, which he says has a capital stock of $1,000,000, and that as the common stock has a market value of $10 a share he is entitled to $20,000, the value of the securities promised him, plus $4,500 representing his commission at 10 per cent. on $45,000 worth of its stock which he alleges he was responsible for the sale of, or a total of $24,500.

Expect Big Display at Motion Picture Showing

Demands for exhibit space in the Charlotte, N. C., Auditorium for the Southern Motion Picture Exposition to be held in Charlotte beginning November 29 by far exceeds the supply according to an announcement by the executive committee. General Secretary Herbert C. Wales announces that allotment of spaces is being made in the order of receipt of applications, and that prospects are fair for one of the most creditable displays of the motion picture industry ever presented at any but a National exposition.

In twenty principal cities of the Carolinas theatre popularity contests are now being conducted by which a party of young women will be sent to the Exposition as guests of the theatres. While attending the convention they will have an opportunity to enter a contest for leading roles in a five-reel motion picture to be made during the exposition by a famous director and in which many of the attending film stars will appear. Special book tickets and all necessary printing is being done in bulk by the executive committee of the exposition in Charlotte keeping the expense to the individual theatres at a minimum.

Bebe at Work

Bebe Daniels has been resting a week in the mountains. To complete her last production in time it was necessary to work night and day and the star found the idea of a vacation quite a welcome one. On her return she started work on an original story by Nina Wilcox Putnam.

VIEWS FROM COMING FIRST NATIONAL PRODUCTIONS

Left to right: "All for a Woman"; Marguerite De La Motte, who plays the leading feminine role in "The Bride of the Gods," a J. L. Frothingham production; "My Lady Friends," starring Mr. and Mrs. Carter de Haven

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Associated Exhibitors

RIDER OF KING LOG. Good picture, but not up to expectation, too long drawn out. Advertising: as special, should not have done so. Patronage: small town. Attendance: capacity. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Conn.

Associated Producers

THE TEN DOLLAR RAISE. Very good production, comedy parts most pleasing. Ought to take with any kind of audience. Advertising: two 1-sheets and hand printed posters. Patronage: mixed. Attendance: only fair. Jack Kaplan, Royal Theatre, South Fallsburgh, N. Y.

First National

THE SIGN ON THE DOOR. A great picture, Norma Talmadge gets the business. Patronage: small town. C. S. Boree, Florence Theatre, Elk Point, S. D.

MAMMA'S AFFAIR. Emmerson-Loos-Talmadge combination competent of doing better. This is so silly that people walk out on it, only a few forced laughs from flappers. Advertising: regular lobby and program. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.

TWIN BEDS. Very light, failed to please, just a bedroom farce that fails to get the audience tickled enough to laugh; poor business second night. Advertising: lobby and daily papers. Patronage: fair to good. Attendance: light. C. L. Kirby, Elk Theatre, Longview, Texas.

THE SCOFFER. Very good of its kind, did not have a complaint; picture of morbid influence, however. Advertising: newspapers, posters, heralds, billboards and special slides. Patronage: mixed. Attendance: fair. Arch E. Bamberger, Empress Theatre, Owensboro, Ky.

LOVE, HONOR AND BEHAVE. Good comedy, but a comedy will not satisfy an audience for the feature picture. Advertising: extra newspaper space. Patronage: high class. Attendance: poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Neb.

GOLDEN SNARE. Very satisfactory picture, very good business and well liked. Advertising: usual. Patronage; usual. Attendance: usual. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

SCRAP IRON. Can't see anything big about it. Think it over-estimated in reviews and reports. Think patrons will tire of Ray if he don't shorten 'em up and put the old time pep in 'em. Advertising: big banners and boxing bout on a truck for Ballyhoo. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.

CURTAIN. Very good picture, well received, many favorable comments. Advertising: regular advertising. Patronage: high class. Attendance: poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Neb.

THE OLD SWIMMIN' HOLE. Delightful, gem of humor. Ray's best since "Egg Crate Wallop." Pictures like this will redeem the reputation he lost when he perpetrated "45 Minutes From Broadway." Advertising: as usual. Patronage: high class family. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Ark.

THE OLD SWIMMIN' HOLE. Fair, some scenes a little too long drawn out. Good for children. Advertising: press, window cards, heralds, ones, threes and sixes. Patronage: mixed. Attendance: fair. H. D. Wharton, Pastime Theatre, Warren, Ark.

We Thank You!

We thank our exhibitor friends for their splendid help in filling these pages with honest reports, which we print as they come, praising or condemning without fear or favor.

Many exhibitors are sending in blanks from the magazine. Many prefer not to deface the issues and write us for postal report blanks.

To all these, for their interest and good will, and to all who will come in to make this a bigger and more useful department, we extend our heartfelt appreciation in the name of the other exhibitors who say these reports are a gold mine to them.

MOVING PICTURE WORLD.

THE SIGN ON THE DOOR. One of the best attractions of the year; in fact, I consider it Norma's best offering. Advertising: newspaper, billboards, heralds, lobby. Patronage: better class. Attendance: fair. W. R. Fairman, Queen Theatre, Bryan, Tex.

THE KID. Piles of movie patrons hate Chaplin on account of his vulgar methods. This picture, with the "kid's" able assistance, won those fans back to Chaplin. Price of admission is no argument after seeing the picture, it pleases patrons and box office 100 per cent. Charlie ought to cut the slap-stick and play drama; the public are sick of it. E. J. Bregger, Ger Theatre, Crystal Falls, Mich.

PECK'S BAD BOY. Pleased the kids immensely, several good comedy situations, Irvin Cobb's subtitles help a lot. Packs a good punch at the finish. Advertising: stock cuts, stills, 24 sheets. Patronage: children, college students. Attendance: good. E. W. Large, Strand Theatre, Ithaca, N. Y.

JACK-KNIFE MAN. Excellent picture of its kind, pleased about 90 per cent. Advertising: 1s, 3s, 8x10s, novelties, mailing list. Patronage: rural. Attendance: good. C. Russell McCown, Alhambra Theatre, Cornersville, Tenn.

THE IDLE CLASS. Chaplin always pleases our patrons, considered it one of Charlie's best. Advertising: usual. Patronage: high class. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

PRAIRIE TRAILS. Tom Mix gets in lots of action in this one and it suits them. Patronage: small town. C. S. Bovee, Florence Theatre, Elk Point, S. D.

THE BIG PUNCH. A fine picture with a strong moral lesson. Advertising: 3s and 1 sheets, newspapers. Patronage: mill crowd. Attendance: fair. Mrs. Phelps Sasseen, Lyric Theatre, Easley, S. C.

RIDERS OF THE PURPLE SAGE. This one a trifle old, but pulled 'em in, went over fine, all seemed well pleased. Advertising: newspaper, 3 sheets, heralds. Patronage: small town. Attendance: 250. E. E. Carr, Princess Theatre, Thompson, Iowa.

PRAIRIE TRAILS. A knockout, will please any audience, a thrill or a laugh every foot. Advertising: regular lobby and program. Patronage: small town. Attendance: poor. A. L. Middleton, Grand Theatre, DeQueen, Ark.

HONOR SYSTEM. Good picture, excellent moral, print was in poor shape. Advertising: heralds, newspaper, 3s, 1s and photos—6s. Patronage: small village and farming community. Attendance: good, considering a rainy evening. Thos. F. Pease, Centennial Theatre, Lowell, Wis.

AFTER YOUR OWN HEART. I consider this one of the best Mix pictures I have shown. Mix is at his best and the action is fast. It is out of the ordinary for western dramas. Advertising: newspaper, billboard, lobby and heralds. W. R. Fairman, Queen Theatre, Bryan, Texas.

QUEENIE. Light but well received. Shirley Mason building a following for herself. Used as second feature. Advertising: Shirley Mason billed. Patronage: high class. Attendance: good. L. R. Baihydt, Quincy Theatre, Quincy, Mass.

MISS HAWKSHAW. Fair attraction. I did not like the photography and the interiors taken through silk. Eileen Percy featured. Patronage: high class. Attendance: good. L. R. Baihydt, Quincy Theatre, Quincy, Mass.

IF I WERE KING. Picture received a very favorable bunch of comments from the

Straight from the Shoulder Reports

few who attended. Advertising: usual everyday way. Patronage: small town. Attendance: poor. Leslie Hables, Reel Joy Theatre, King City, Cal.

Goldwyn

THE INVISIBLE POWER. Our patrons were immensely pleased with this one. It is a wonderful crook picture. It has plenty of the "human stuff" and will bring the tears to the eyes of the most blase and that is the most popular appeal in pictures today. Put on as a special at advanced prices. Advertising: threes, singles, lobby, 10 special slides, big circus dodgers. Patronage: all classes. Attendance: good for present conditions. Cragin & Pike, Majestic Theatre, Las Vegas, Nev.

THE OLD NEST. Broke all house records and at same prices. Advertising: reviewed by ministers, heads of ladies' club and old mothers. Patronage: general. H. W. Rogers, Queen Theatre, Sweetwater, Texas.

MAN WHO HAD EVERYTHING. The best Jack Pickford picture we have ever shown. Pleased 90 per cent. of audience. Advertising: billboard and newspaper. Patronage: general. Attendance: fair. Jus W. Joerger, O. K. Theatre, Enterprise, Ore.

Hodkinson

KING SPRUCE. Good, plenty of action, ran two days. Advertising: posters and usual advertising. Patronage: mixed. Attendance: fair. Anna Frankle, Strand Theatre, Leon, Iowa.

Metro

LURE OF YOUTH. Very good picture; audience liked it, but nothing unusual about it. Advertising: usual. Patronage: usual. Attendance: fair. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

Paramount

PASSIONATE PILGRIM. Good acting and beautiful sets save the day for this one; it's slow in starting, but moves along nicely after the first two reels, not a big special by any means. I was oversold bad on this picture. Advertising: extra newspaper, regular paper. Patronage: the best. Attendance: only fair. Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

CRADLE OF COURAGE. Good Hart picture. Ran this second run for a two-day showing. First day business fair, second day off. Picture too dark in places. They want Hart in Westerns. Patronage: middle class. Attendance: fair. Royal Theatre, Salina, Kansas. (Wm. Thacher)

SOMETHING TO THINK ABOUT. A wonderful picture, they will be thinking and talking about it for the next year. I consider it one of the best I have ever shown. Ran it with Clyde Cook in "The Toreador," which is a wale of a two-reel comedy. Advertising: newspaper extra, regular paper. Patronage: mixed. Attendance: poor, owing to conditions of working class, miners. Carl Malone, Casino Theatre, Eldorado, Illinois.

VILLAGE SLEUTH. Same old Ray, always good. This picture should please in any community. Advertising: newspaper, billboards, heralds, etc. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

AFFAIRS OF ANATOL. While this is a lavishly produced feature and no fault to find with acting, direction and photography, the story is not strong enough to put over so big; patrons non-committal. Rain kept attendance down first night. Lost money on picture. Advertising: advertised a month ahead with triple amount of billboard and newspaper display; mailed cards to everyone. Patronage: general. Attendance: below average specials. H. J. Longaker, Howard Theatre, Alexandria, Minn.

AFTER THE SHOW. Action a little slow, but very good attraction; settings fine, cast excellent, photography great. Advertising: William De Mille's latest. Patronage: high class. Attendance: good. L. R. Baihydt, Quincy Theatre, Quincy, Mass.

APPEARANCES. Terrible, dozens walked out on it, large percentage of rest slept. A sure cure for insomnia. The Britishers can act as well as they can understand a joke. Patronage: intelligent. Attendance: very bad. J. J. Wood, Redding Theatre, Redding, California.

THE WHISTLE. A very well played picture and a great deal different than the usual Hart picture. Many especially touching scenes that are not overdone. Advertising: newspaper and billboard. Patronage: general. Attendance: very good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

THE AFFAIRS OF ANATOL. As a picture—good. As a box-office attraction—excellent. Played to three days of big business in a one-day town. Advertising: used all accessories available. Patronage: small town. Attendance: one-fourth of the population. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

STRAIGHT IS THE WAY. Average picture; nothing about it to attract added patronage. Advertising: usual. Patronage: high class. Attendance: poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

FRONTIER OF THE STARS. A fair crook story in 6 reels with material for about 3; work of cast good; photography excellent. Advertising: regular lobby and program. Patronage: small town. Attendance: poor. A. L. Middleton, Grand Theatre, De-Queen, Arkansas.

BEHOLD MY WIFE. A 100 per cent. picture. The most consistent picture we have ever seen. Acting of Mabel Juliene Scott and Milton Sills wonderful. Direction of George Melford fine. Exhibitors do not fail to book this picture. Advertising: 1 sheet, 3 sheets, photos 11x14 and heralds, also local papers. Patronage: all classes. Attendance: fair. Ida Grant, Grant's Theatre, Hobarth, New York.

Pathe

HURRICANE HUTCH. Good thrilling serial starts with a bang; will appeal to all. Advertising: lobby display only. Patronage: middle class. Attendance: good. L. P. Brichetto, Crystal Theatre, Knoxville, Tenn.

Realart

THE MAGIC CUP. One of Constance Binney's best pictures, and mighty entertaining. Crook plays well done are always good. Advertising: usual window cards, one sheets and threes. Patronage: better class. Attendance: very good. M. Melincoff, Capitol Theatre, Lynn, Mass.

DON'T CALL ME LITTLE GIRL. A very fine picture, pleased 100 per cent. Advertising: regular newspaper and posters. Patronage: the best. Attendance: good. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

A HEART TO LET. Best Justine Johnson picture yet; patrons all liked this one; full of comedy. Harrison Ford does his part

STAR AND SCENES IN PARAMOUNT PRODUCTION, "THE LITTLE MINISTER"

Left: Street scene in Thrums, the Scotch village built as a setting for Penrhyn Stanlaws' production. Center: Betty Compson, who is starring in the role of Lady Babbie. Right: A view of the town hall in Thrums

Straight from the Shoulder Reports

well. Advertising: lobby, daily papers. Patronage: high class. Attendance: fair. C. L. Kirby, Elk Theatre, Longview, Texas.

LITTLE SHEPHERD OF KINGDOM COME. A very good, pleasing picture. Jack Pickford does fine in this and the fact that it is a well-known book made it draw good. Advertising: large, lobby display, billboards. Patronage: small town farming people. Attendance: good. Kittie C. Collins, Amusu Theatre, Stratton, Colo.

PLAYTHING OF BROADWAY. Fairly good program picture. Patronage: small town. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

HER WINNING WAY. Mary Miles Minter at home in this feature; one of her best; all pleased. Advertising: regular newspaper advertising. Patronage: family. Attendance: good. J. A. McNeise, M. D., Mystic Theatre, Petaluma, California.

THE MARCH HARE. Shown as part of program given by local Chamber of Commerce to visiting school teachers during Institute Week. Picture proved one of most satisfactory entertainments we have ever offered. A knock-out comedy-drama. Advertising: as we usually do super-features. Patronage: very mixed. Attendance: excellent. J. J. Wood, Redding Theatre, Redding, California.

R-C.

THE FOOLISH AGE. A splendid production that will please any audience; business not as good as picture deserved, due to local conditions. Advertising: usual advertising, lobby and newspaper. Patronage: mixed. Attendance: play three days fair. J. C. Rowton, Victory Theatre, Shawnee, Okla.

BEACH OF DREAMS. Fair picture. Advertising: daily newspaper space, one-24 and lobby paper. Patronage: laboring class. Attendance: good. H. Cohen, Idle Hour Theatre, Alex, Va.

MISTRESS OF SHENSTONE. One of Frederick's best, not too heavy and generally pleased. Advertising: daily announcement in paper, no extra. Patronage: family. Attendance: good. J. A. McNeise, M. D., Mystic Theatre, Petaluma, California.

Selznick

UP THE ROAD WITH SALLIE. Very good picture. Audience pleased. Some nice clean comedy throughout picture. Patronage: good class. Advertising: newspaper slides, lobby. Attendance; picking up. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

United Artists

DREAM STREET. Well-produced picture; acting fine, but not good entertainment; somewhat gruesome story, well suited for high-class patronage. Business: good. Advertising: mailing, newspaper, program, lobby, light display. Patronage: small town. Attendance: very big. P. W. Kunze, Orpheum Theatre, Stoughton, Mass.

DISRAELI. Best picture we have ever seen. About five years' ahead of any picture we have seen as far as acting and direction are concerned. Advertising: usual methods. Patronage: wealthy summer. Attendance: broke house records. Morton Tuz Town Hall, York Village, Maine.

Universal

DAUGHTER OF THE LAW. Good crook story. Advertising: usual posters, newspaper advertisements. Patronage: mixed. Attendance: fair. Anna Frankle, Strand Theatre, Leon, Iowa.

FREEZE OUT. This one pleased all, one of the best Carey's run for some time; very little rough stuff in this. This one will please all Carey's fans. Attendance: fair business first day, second day business off. Wm. Thacher, Royal Theatre, Salina, Kan.

CENTURY COMEDIES. Some of these comedies are excellent. They should give Brownie and the kid a rest. They are working them too much. Advertising: regular. Patronage: small town. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

REPUTATION. A wonderful, strong, interesting feature in which Priscilla Dean shows what she can do. Advertising: extra newspaper ad and billboard. Patronage: all classes. Attendance: fair. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

TERROR TRAIL. Another good money-making Universal serial; very pleasing; will draw good. F. P. Brichetto, Crystal Theatre, Knoxville, Tenn.

ONCE TO EVERY WOMAN. Pleased very much; was a good picture from every angle. Advertising: trailer, heralds and regular. Patronage: small town. Attendance: fair. Leslie Hables, Reel Joy Theatre, King City, California.

Vitagraph

THE BELL HOP. This comedy went big, but can't see as he has any new stuff in it; about the same as usual; stuff that he has pulled off before. Attendance: business a little better than the average. Wm. Thacher, Royal Theatre, Salina, Kansas.

State Rights

BARBARIAN (PIONEER). Very pleasing picture, some of outdoor shots are wonderful. Advertising: ordinary press and billboards. Patronage: small town. Attendance: fair. W. Ray Erne, Arcade Theatre, Charlotte, Mich.

THE STRANGER (STAR RANCH WESTERN). This went big, picture cut by censor board. Wm. Thacher, Royal Theatre, Salina, Kansas.

STRAIGHT FROM PARIS (EQUITY). Excellent Clara Kimball Young picture, drew well for a small town; star becoming very popular here; patrons well pleased. Advertising: three sheets, one sheets. Patronage: first class. Attendance: 295. A. E. Rogers, Temple Theatre, Dexter, New York.

CUPID'S BRAND (PHOENIX). Very good; not up with some of his former pictures; Jack getting to be a favorite with ladies. Wm. Thacher, Royal Theatre, Salina, Kansas.

GREAT WHITE TRAIL (WHARTONS). Photography is excellent; winter and snow scenes the best I have ever seen; every patron very well pleased, and a goodly number went so far as to tell me "best yet." Advertising: billboard and newspaper. Patronage: neighborhood. Attendance: good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

DIZZY FINISH (HALL ROOM BOYS). This is a dandy comedy; some new stuff in this one. Wm. Thacher, Royal Theatre, Salina, Kansas.

BURN 'EM UP BARNS (ROYAL). This is a scream, and all were well pleased. It is the kind that the people want. So many good points about this show that space will not allow full comment. Advertising: well advertised in press and billboards. Patronage: general. Attendance: good. H. J. Longaker, Howard Theatre, Alexandria, Minn.

ERNEST TRUEX IN "LITTLE, BUT OH, MY!" RELEASED BY PATHE

Chicago and the Middle West

By PAUL C. HINZ

Hellman Has Resigned from Universal; Will Go Into Business Independently

AFTER fourteen and one-half years, the entire period of his business career, spent in promoting Carl Laemmle's interests in Chicago, Maurice Hellman has resigned from the Universal office. His first work was at the old Laemmle Film Exchange, at 167 N. Dearborn street. One of the best known of his achievements was the handling of "Outside the Law," which he put over in the Chicago territory last February, and in which he broke all records for any Universal feature distributed by the Chicago office. During Manager Leserman's visit to California last winter, Mr. Hellman assumed chief responsibility for the management of the office and in so doing brought new honors to himself and the company.

Mr. Hellman has made hundreds of friends among exchange men and exhibitors. His understanding of the exhibitor's problems was the more keen because of his ownership of two Chicago houses, the Erie at 641 N. Clark street, and the Lyda at 315 N. Cicero, the policy of which has just been changed to a vaudeville-pictures basis.

The gift of a diamond stick pin, presented by Carl Laemmle and Harry Berman on behalf of the entire staff of employees, was made as a farewell offering. A banquet at the Blackstone on the day of his leaving, October 22, was tendered to him as a further expression of appreciation. Mr. Hellman will spend the next two weeks attending to business connected with his two theatres here, and after that will leave for New York. From New York he will go to California, where he will spend six weeks vacationing. His mother, Mrs. Frieda Hellman, will accompany him on this trip. Upon his return to Chicago he expects to make an announcement relative to certain independent business undertakings.

Friedman and Grauman Go Into Partnership

Jack Grauman, who recently sold his interest in the Doll Van Film Corporation to Superior Screen Service, has formed a partnership with J. L. Friedman in the handling of Celebrated's product. He will have full charge of the Wisconsin territory and is completing plans for for opening a Milwaukee branch. In commenting on the change, Mr. Friedman said:

"I do not believe in the whole film business that it would be possible to find a finer, squarer fellow than Mr. Grauman. Aside from a friendship of many years standing, Mr. Grauman's ability, integrity and experience coupled with a wide acquaintance among Wisconsin exhibitors peculiarly qualifies him to organize an exchange and build up a territory."

Pathe Branch Has Been Made Into Two Offices

Pathe has just announced the new arrangement at the Chicago exchange which will go into effect within two weeks. From then on, there will be two offices, one for handling product distributed in the country, and the other for that distributed in the city. J. S. Gillick, at present assistant manager, has been appointed as head of the office which takes care of country sales, and Harry Martin, branch manager at Pittsburgh, as manager of the city department. Ted Meyers, previously in the sales department will be office manager. The new system is similar to that used in Pathe's home office, in which New York and Newark sales are handled separately.

Milwaukee Exchange Opens

Famous Players' Milwaukee exchange, which has been demanding a good deal of attention from District Manager Given of late, will open the latter part of the week of October 24. The new exchange will facilitate the handling of increased business in Wisconsin and will relieve both the Chicago and Minneapolis exchanges which have shared the responsibility. Al. Bernstein, former manager of the Minneapolis office will have charge of the Milwaukee branch, and Milton Hirsch, formerly of the Chicago staff, will be sales manager.

Report of Opening

Cecil Maberry, Goldwyn's Chicago manager, has returned from New York where he attended the opening of "Theodora" at the Astor Theatre last week. Mr. Maberry is enthusiastic over this mammoth Italian picture.

Short-Subject News

The introduction of short-subject programs at the weekly trade showings in Pathe's Chicago office are fast becoming popular. Comedies, news and Aesop's Fables make up these programs which are announced on the bulletin board for the benefit of exhibitors several days in advance. Further service has been extended to callers at the Chicago exchange, by the recent transfer of the switchboard and information bureau to the outside where they are easily accessible.

Make 250 Reservations

Extensive preparations have been made by the Chicago office for the holding of the convention of First National franchise-holders, scheduled for October 24, 25 and 26 at the Drake Hotel. This is the first big moving picture convention to be held at the Drake and the Ball Room on the first floor has been procured as the meeting ground. 250 reservations for rooms at the hotel have been made. J. D. Williams, Felix Feist and H. L. Schwalbe arrived in Chicago several days previous to the convention.

Making Preparations to Offset Railroad Strike

W. D. Rothacker has fortified his business against any difficulties resulting from a possible railroad strike by negotiating for the transport of negatives via airplane and motor trucks. The staff aviator, Ralph C. Diggins, who pilots for industrial birdseye views, is prepared to deliver negatives from the Coast and from New York to the Chicago laboratory, which he says can be done in twenty-four hours, provided there are relays and in thirty-six hours, otherwise.

According to Mr. Rothacker's arrangement with one of the largest truck companies, which has distributors in all places of any size, all theatres will be supplied with releases on time. The proposed system would provide for "trunk line" trucks loaded with prints, departing in all directions, and serving, during a grave emergency, a large per cent. of the country's theatres as fifty million people are said to live within 24 hour truck trip of Chicago.

Scenes for Encyclopedia

Cameramen Joe Drelling and Gus Rickarby were in Chicago the week of October 16, taking scenes, many of which were aerial, of some of the places of interest here for the Urban Motion Picture Industries of New York City, which is now compiling an encyclopedia called "The Living Book of Knowledge." Mr. Drelling and Mr. Rickarby left for New York City, Sunday, October 23.

Location for Hodkinson

Hodkinson's Chicago exchange, announced recently, will open November 5 at 730 S. Wabash avenue. The names of the managerial head and members of the sales staff will be given out shortly.

Policy in Ascher House

L. P. Neuhaefer spent the week-end at Manitawa introducing the new policy which Ascher Brothers have started in their Capitol Theatre there. The house which was opened last summer has operated, according to pre-announcement, on an exclusive picture basis, but with the coming of the new season, it becomes a big time vaudeville and picture theatre, similar to the policy of the Chateau in Chicago. Manager Charles Menzing of the Ascher staff has been appointed to take charge of the Capitol.

Theatres Help Put Over Music Week in Michigan

Last week was "Music Week" in Detroit and every city, town and hamlet in Michigan. Every merchant, every fraternal organization, political bodies and individuals from the highest rank in life to the lowest of the foreign born took part in what will go down in Detroit's history as one of the greatest successes of its kind ever registered.

But a good share of the credit for the success of the week in establishing the gospel of music in the people's minds, must go to the picture theatres of Detroit and Michigan. In every instance they co-operated to the fullest extent by preparing and advertising musical presentations destined to show just what advances the theatre of motion pictures has made in this line.

The committees in charge of Music Week have forwarded to the theatre owners a message of hearty thanks for the liberal co-operation and advertising that was given the movement in the Detroit theatres through lending their hand.

Theatre Sues Sonora

An action to recover $10,000 from the Sonora Film Company, Inc., has been brought in the New York Supreme Court by Oscar L. Meyerson, of 1476 Broadway, on behalf of the Squidgulun Theatre Co., Inc. The complaint alleges that Sonora made an agreement in August last to produce at the plaintiff's theatre, 45 Newark avenue, Jersey City, N. J., the motion picture "Twice Born Woman," from September 12 to October 1, the theatre and film concern to divide the receipts and that the Sonora people failed to carry out their part of the agreement.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Conquered a Grouch by Printing a Paper

Delta, Utah, has been the scene of one of the most remarkable fights in the history of pictures. Noble Peterson runs the Lincoln Theatre and he believes that it pays to advertise.

On the other hand, the editor of the only local paper declined to take any picture advertising and spent a lot of his time writing editorials against the terrible and soul-destroying motion picture.

The editorial slugs were having their effect and the theatre was experiencing hard sledding when Rick Ricketson, who has a job with Paramount, came upon the scene. Rick was horrified when he found that he could not get space in the paper, and he and Peterson held a little indignation meeting of their own. The upshot was the decision to bring out a four page paper, "The Delta Booster," which should be devoted to amusements and other frivolous news the town had been hankering for.

Only one issue was planned, and Ricketson rustled for some advertising to help defray the cost. He got 26 at ten dollars each and the sprightly paper took hold so strongly that the merchants asked that Peterson continue to bring it out.

On a steady issue the printer has made a charge of $100 for each issue, and the merchants have promised their support. The paper already has a circulation of 1,000 copies a week, Peterson is advertising his shows to a profitable business and the merchants appreciate a live paper and are giving loyal support.

And some people are asking why is a Paramounteer!

Motorcycle Corps to Advertise a Serial

Hooking into a motorcycle agency and a local paper gave the Crystal Theatre, Milwaukee, a wonderful edge on the new Pathe serial, "Hurricane Hutch."

Fourteen men, each with one letter of the title on his sweater, paraded the town on motorcycles with side cars. They rode in a group, but in disorder, and season tickets to the serial were offered the first twenty-five to assemble the letters into a title.

They were called the "Motorcycle Mystery Men" and were sponsored by the Wisconsin News. The Crystal made no mention of the title in any of its advertising until the final day when the mystery men paraded behind a band of 40 pieces, also on motorcycles, and rode in their proper formation.

Another stunt was a speed estimating idea. It was not a guessing contest, but a test of the ability of riders of motorcycles to estimate speed. A new machine with a sealed cyclometer was run at a set speed for a given number of hours each day for a week. The machine was set up in front of the theatre.

Riders figured the speed, the circumference of the wheel and the number of hours run and estimated the distance to be run within the week. These estimates were recorded and the most careful judge of speed and distance was given a ten dollar reward.

This will be continued weekly for the fourteen weeks the serial will run, and for the fifteenth week the speed of the machine will be changed daily, so that it must be inspected daily by each expert. The man who most closely approximates the distance will win the wheel itself, which will then have ceased its usefulness to the theatre and newspaper. Meanwhile the paper gives sixteen weeks free publicity. Pretty comfortable, what?

Jobs for Unemployed Helped "Who Am I" Run

Preparatory to advertising "Who Am I?" Harold F. Wendt, of the Rivoli Theatre, Toledo, sent out five men, masked and wearing signs asking the question. The men were instructed to give out no information.

After a couple of days of this, he came out with display ads in which the title was played up, to connect it with the perambulators, and the picture got over more quickly than it would have done without the preparation.

Mr. Wendt points out that with so many unemployed, street men may be had cheaply, since they are glad to get the chance to earn a few dollars.

Sold Difficult Editor on Photoplay Section

Working for selfish ends, Rick Ricketson, the Salt Lake Paramounteer, has been doing some missionary work that will affect the entire business. The Deseret News, of Salt Lake, takes rank with the Christian Science Monitor, and three or four daily papers in its reputation for extreme conservatism. Ricketson felt that if he could break the barriers on the News, he would be doing something that would cause Claud Saunders to sit up half the night ululating with joy. (Sure we know what it means.)

He got in touch with the advertising manager and started in on a campaign of education. It was a long, slow job, but Ricketson pointed out that thirty per cent. of the magazine circulation was to the fans, which represented the women, whom 75 per cent. of News advertisers sought to reach.

That got him, and they not only opened the columns to picture news, but hooked-up with the Paramount-Empress on a personal experience contest for "Experience," not unlike "The Great Moment" idea, which has been so universally successful.

Rick would have been content with a photoplay department, but when he landed the contest he went out in the desert and howled with joy. Next day trappers started to bring in some curious furs. They were coyotes with green fur, which had been found in the desert, dead, and green with envy. Rick had beaten them at their own game of howling, but he had a good reason.

Played Local Heroes

The Strand Theatre, New York, got a lot of free publicity from the announcement that the players on the two elevens in the big football game on Saturday would view "Charles Ray" in "Two Minutes to Go" at the Strand on Sunday.

Capitalizing the football atmosphere of the First National story, Manager Plunkett sold the story to football fans through the strongest possible appeal—the football heroes of the moment.

THE "MYSTIC MOTORCYCLE MEN" PUT OVER "HURRICANE HUTCH" IN MILWAUKEE

Working in with a motorcycle agency, the Crystal Theatre turned out fourteen riders who wore black letters on their white sweaters and on the back of their helmets. They rode through the streets in various formations to get a jumble of letters, the ticket prizes were offered those who could assemble the letters to form the title of the serial. The title was not used in any advertising until the final day

Selling the Picture to the Public

Making It Homelike for Lakeland "Devil"

Plenty of people can be found to testify that even in late summer Florida is warm enough to make the Devil feel at home, but B. B. Garner, of the Casino Theatre, Lakeland, took no chances.

He had a flight of white steps built for a corner of the lobby at the top of which was mounted a cutout of the devil from the Arliss three-sheets. At the top of the steps red crepe paper was fastened, torn jaggedly to suggest flames and lighted from behind with red incandescents, which not only gave life to the flames, but added the proper satanic glow. A fan hidden under the steps kept the paper in motion.

With the lobby and front lights in red, it made a good attractor for the Arliss production, but a better flame could have been arranged with salmon colored chiffon.

For three days before the opening the local paper carried teaser ads merely worded "The Devil" and it was not until the day before the showing that full announcement was made.

Although Arliss is not as well known in the South as in other sections, $15.30 worth of exploitation built business up about one-third.

Fairbanks Family Row Interests New Yorkers

There are probably more theatres on the two sides of Forty-second street, between Seventh and Eighth avenues, in New York, than any other place in the world, and now this section presents the unusual sight of husband and wife in direct opposition in first run films, for Douglas Fairbanks is at the Lyric in "The Three Musketeers" with Mary Pickford only next door in "Little Lord Fauntleroy."

Naturally in such warm competition the race is to the swift, and both attractions are more than usually well handled under the adroit direction of Charles E. Moyer.

The Lyric puts up the better front with three striking paintings over the entrance and two hand painted boards. On the right of the picture you can see the commencement of the Rialto advertising, and on the left is the store which divides the Lyric from the Apollo entrance, which will give an idea of the closeness of the competition.

In the picture of the Lyric you can see the dots of white in the lobby which represent the paired electric lights. Below each of these is a device of three crossed foils with a gauntlet or plumed hat and in each panel is one of the colored enlargements of the scene stills. These are a part of the display and attract no little attention.

The right-hand side of the cut shows the disposition of the still enlargements in the Apollo. That nearest the door is 40 by 60 inches, from which you can judge the size of the others. Both attractions are playing to big business in spite of the fierce competition.

Hyman's Novelties at the Mark Strand

Although not so announced on the program, the musical specialties offered by Edward L. Hyman at the Mark Strand, Brooklyn, the week of October 30 will be prologues to the feature to the extent that they both work the audience into the atmosphere of the locale of Marshall Nielan's "Bits of Life."

EDW. HYMAN

He will open with the "Thanhouser" overture and follow with gems from "The Mikado," using a garden setting with a pagoda on the left and quaint Japanese lanterns in the foreground. At the rear columns will support a characteristic arch, the combination showing dragons and other Japanese decorations. The columns are translucent and will be lighted from within by changing colors. The general color scheme will be blue, red, green and gold, with the lighting arranged to give a silhouette effect.

The numbers in their order will be the Opening Chorus, "A Wandering Minstrel I," "Three Little Maids from School" (worked as a dance), "I've Got 'em on the List," "The Moon and I," the entrance of the "Mikado," "The Flowers that Bloom in the Spring" (sung as a quartet), "Tit Willow" and the finale.

The Strand review follows and then comes an East Side scene with eight performers. The drop will show a row of tenement houses, with lamp posts at either side. The performers will be dressed as the typical toughs of the stage and will do a series of dances to Lake's medley, "The Old Timers Waltzes," which was successful as a straight number earlier in the year.

These two specialties will give emphasis to the Chinese and East Side scenes in the play, which will immediately follow this dancing number. They are not so much prologues as atmospheric numbers, to prepare the minds of the spectators to a receptive mood for the First National production.

Following the feature, a soprano will sing "Love's Garden of Roses" (Haydn-Wood), and then comes Charles Chaplin in "The Idle Class."

The organ postlude will be a selection from Flotow's "Martha."

With the Chaplin comedy backing up the production, no pretentious number would be needed to get a crowd, but Mr. Hyman argues that the Chaplin name will bring to the house many whom he can sell on his general production scheme if he makes his offering suitably attractive.

HOW THE FAIRBANKS FAMILY FIGHT EACH OTHER ON FORTY-SECOND STREET, NEW YORK

Doug is at the Lyric, and Mary is at the Apollo, just a few doors below, and they, in turn, have to fight about eight other theatres in the same block, not to mention the ones around the corner. The left shows the display for "Little Lord Fauntleroy," while on the right is the puller-in display for "The Three Musketeers." The latter lobby uses smaller frames of scene stills with crossed foils and gauntlets

Selling the Picture to the Public

MOSS' REGENT THEATRE THINKS GIRLS LEAVE HOME FOR UNDIES

At any rate J. Connolly offered a couple of show cases filled with lingerie labeled "one of the reasons why girls leave home," and he stands there ready to argue the proposition with any and all comers

Telephone Numbers in "Number Please" Contest

Cooperative advertising was new in Griffin, Ga., when A. H. Cobb, Jr., decided that he could get something out of "Number, Please." He got a lot of advertisers to print only their slogans and their telephone numbers in a hook-up space and offered 30 ticket prizes for the best identifications. It made a lot of talk and gained widespread interest.

As only 21 of the passes came in, the total cost of the stunt was 63 cents war tax. It would be worth a hundred times that much just to gain the merchant interest in co-operatives.

Lattice-Work Lobby Built Over Sidewalk

Lattice-work lobbies are common enough, but the Ellanay Theatre, El Paso, improved on the front by building a lattice across the sidewalk to the curb line.

A large arch was cut for pedestrians, and all who passed were given a smart reminder of the play by the sidewalk obstruction. This should not be worked where traffic is very heavy, but where it can be done, it catches everyone. Doorways were cut into the lobby and at the other end similar openings were cut to permit automobiles to discharge their passengers.

Scrambled Chat

Announcing a recent event of Pittsburgh Court, Royal Order of Jesters, used a novelty in one section of its announcement. The first line read from left to right as did the third, fifth and each odd-numbered lines, while the even lines read backwards by words, so that the first word was last, the second next to last and so on. The result was a jumble that had to be puzzled over before it could be read.

The idea might be adapted to novelty advertisements for picture theatres.

Display of Undies Was One Solution

Helping the public to decide "Why Girls Leave Home," J. Connolly, of Moss's Regent Theatre, set a couple of show cases filled with pink lingerie in front of the house.

He lifted the display, show cases and all, from a nearby shop, paying his debts with a credit card, and while he may not be wholly correct, it helped to sell the feature.

All the neighbors turned out to help Connolly pose for the picture, but he put them over on the side lines so for once he could get the center of the stage.

Beat Double Features on Japanese Programs

Japan beats some sections of this country for program. A recent house bill announces "Ten Selected Universal Famous Pictures showing for a week." The first half, "From August 26th up to 28th, for three days," lists "Behind the Lines," "Treason," "Fighting for Love," "Hands Down," and a two part 'Cyclone Smith" story; twenty-two reels in all, while the remainder of the week is given to another "Cyclone Smith," "Love's Lariat," "The Field of Honor," "Hugon the Mighty" and "A Kentucky Cinderella," another twenty-two reels.

Apparently they make the program changes on Friday and Monday. The house gets out a four page program weekly, but it is all in Japanese except the titles, so we don't know what it's all about, but it looks interesting.

Labeled the Beds to Identify Occupants

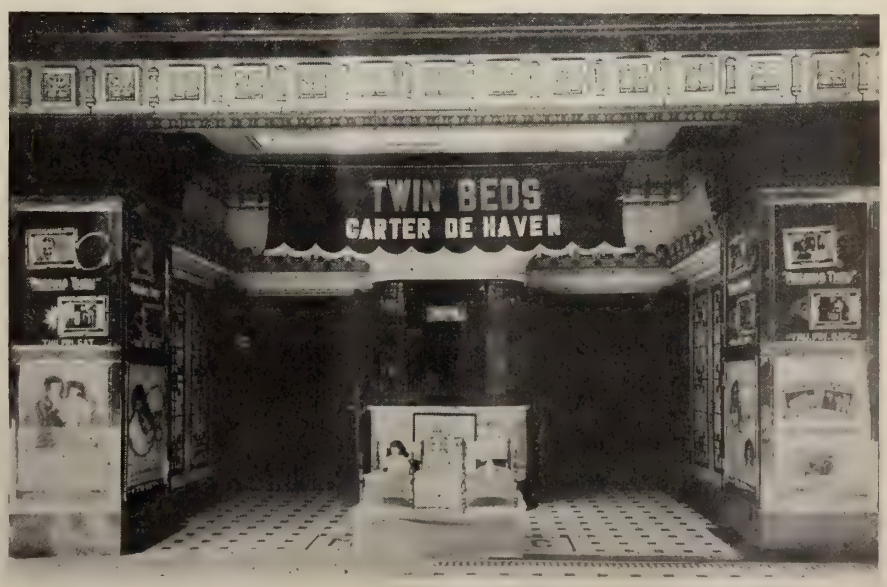
When Thomas G. Coleman played "Twin Beds" at the Majestic Theatre, Memphis, he borrowed a pair of dolls and doll bedsteads from the toy store and set them on a platform in the lobby with a display card in between. The boy doll was fast asleep, but the girl was sitting up in bed, apparently alarmed.

A novel touch was the labeling the beds with the names of the players, each cardboard carrying a lettered strip with "Mrs. Carter de Haven" on one and "Mr. Carter de Haven" on the other. It put over the First National stars and also removed any hint of scandal.

Banner Is New

The banner is also something new, for it is scolloped at the bottom and heavily fringed. Evidently the banner is a stock fixture with attached letters, and it presents a more elegant appearance than the usual painted banner, which almost always looks unfinished in a well-fitted lobby.

"Twin Beds" seems to be enjoying an unusually long lease on life.



THESE TWIN BEDS HAD NAMES OF OCCUPANTS

Thomas G. Coleman, of the Majestic, Memphis, got toy beds and dolls for the run of the First National attraction, labeling one "Mrs. Carter de Haven" and the other "Mr. Carter de Haven" to make certain there would be no mistake

Selling the Picture to the Public

Train Was Late So He Increased His Appeal

Paramount's exploitation men believe in keeping at it. Now the salesmen are catching the idea. Lincoln McGinley stopped off at Three Forks, Mont., to talk over "Deception" with the management of the theatre. Three Forks is not what you would call a metropolis, but the theatre needs the money just as much as the New York houses do, and McGinley was willing to help.

He purchased a can of lye and whitewashed the road with a sign showing the title and playing days in letters five feet high. He put it on good and thick, so it would stay, and it did, until after the engagement. The main street is a part of the county road and has more traffic than the picture would suggest.

There was an hour before the train was due, so McGinley called upon three ministers and the superintendent of schools to tell them what a fine historical drama 'Deception" was, and when he got down to the station and found that the train would be half an hour late, he went back and called on the presidents of the women's clubs, and sold them, too. If there had been a washout up the road, he probably would have worked the telephone call stunt, but he felt that he had helped some, and the receipts proved his surmise to be correct.

SOMETIMES THERE IS A HEAVY TRAFFIC OVER THIS ROAD

And because there is, painting this advertisement for "Deception" on Main Street, Three Forks, Mont., told a lot of people living a few miles out of town and they came to the show. It was the idea of a Paramount salesman—Lincoln McGinley

One Third the Town Saw "Anatol" in Boise

According to the census figures, there are about 21,000 persons in Boise, Idaho. W. A. Mendenhall pulled one out of every three to the Pinney Theatre, with the assistance of Rick Ricketson, the Paramounteeer. Seven thousand persons saw the picture in the seven days it played the Pinney with a flat 25 cent rate in the afternoon and 25 and 50 in the evening.

Several good tie-ups were used. The Western Union, for example, enclosed in every message delivered in Boise that week a slip reading: "The Nation has dedicated this 'Anatol Week.' Keep your home fires cheerful by sending your wife a telegram. See the picture at the Pinney Theatre." The window had a card with the same text. It gave a lot of publicity.

There was a State fair on, and there was a sprinkling cart to lay the dust on the race track, midway and elsewhere. Huge signs decorated the sides and visitors could not help seeing. As the fair was closed in the evenings this brought results.

All trolleys running to the fair were bannered clear across the dash, both fore and aft, and the largest department store used 10,000 slips similar to the Western Union, but with the wording changed to fit the store.

Eight windows were hooked in, including a clothing store for Reid, an art shop for Miss Swanson, a beauty parlor for Wanda Hawley and a cigar store for Roberts. The art store ran a little side stunt of its own in offering a small prize for the best charcoal sketch of the Clive poster in its window.

Twenty-five copies of the Saturday Evening Post ad were mounted and used for window cards, and the Chamber of Commerce gave Mr. Mendenhall a letter thanking him for putting Boise in the ad. through booking the picture.

WALLACE REID PREFERS SPEED AUTOS TO WATER WAGONS

Not that he despises the water wagon, of course, but his series of racing stories has given him the speed mania, and the sprinkling cart at a state fair is not quite his idea, though it won a third of the population of Boise, Idaho

All-Red Exploitation Sold "Devil" in South

George Arliss in "The Devil" is not on the shelf yet. Recently it played the Rialto, Chattanooga, and E. R. Rogers, manager of theatres, and R. L. Park, the local manager, painted it red.

The lobby was draped in with red bunting, and paper devil's heads were used on the arch (not arc) lights. All other lights were in red, and a man in a devil masquerade suit was kept in the lobby from the matinee opening to the end of the night sale.

In the evenings red railroad signal lights were burned in front of the house to notify the town that the play was about to start, and this simple stunt pulled the crowd along the streets to where they could part with their money in return for tickets.

More Horseshoes

"Seven Years Bad Luck," the Robertson-Cole picture starring Max Linder, seems to be another title to work in on the horseshoe idea.

Joseph M. Shverha, of the Rialto Theatre, Lewiston, Pa., offered a free admission to any person who would present a horseshoe in place of a ticket, and he collected 214 in one evening, not all of them from children by any means, for Mr. Shverha did not limit his offer to the kiddies or to the matinee.

The idea put over was to counteract seven years bad luck with lucky shoes, and it proved a lucky move for his manager.

Selling the Picture to the Public

HERE IS A FLORIST'S WINDOW THAT LOOKS LIKE SOMETHING

It is from San Francisco, where it worked for "The Old Nest" at the Imperial. Instead of the usual framed stills or portrait they worked out a scene and framed this in with flowers. Nick Ayer is probably the man who did it, and he did it well

Gets Real Display in a Florist's Window

Nick Ayer has shown that it is possible to get a display in a florist's window. Generally window planters seem to feel that the flowers are sufficient decoration and rest content with a frame of stills or a portrait, but Nick had a window built up and a cutout placed in the opening, flowers surrounding the display.

A sign read "Tell it with Flowers" and as the store was close to the Imperial, where the Goldwyn picture was running, it caught a lot of people when they were most likely to dig down for flowers. It had twice the selling value of a frame, and that goes both for the theatre and the store. They shared the benefit alike.

Good windows do not merely let in some displays. They get the displays in so that they gain the greatest selling value.

Two Sorts of Mothers Sold "Nest" in Wichita

A prologue and a liberal lithographic campaign helped to sell "The Old Nest" in Wichita, but the big hit was made with a special matinee given by the Wichita Theatre to "gold star mothers," mothers over 75 years of age and mothers of six or more children.

L. D. Balsly, the press agent, did it in style, for the guests were entertained following the viewing of the picture and then a panoramic picture was made of the 120 who formed the party.

Instead of taking an 8x10 shot, Balsly had a picture about 35 inches long, which showed everyone clearly, and he got more than sufficient addition publicity in the way of the reproductions of the picture to warrant the extra cost of using a proper camera.

He landed a lot of general stuff, but he hit all of the papers for from two to four stories each on this particular stunt through the week because it had more of a human interest angle than straight press stuff. It is the vest handling of the Mothers' Matinee to be recorded to date.

One seven column cut was alone worth all the trouble. The oldest mother was 85 and the record for a large family stood at 14 children.

"Miracles of Jungle" Easy to Advertise

The animal angle in Warner Brothers' "Miracles of the Jungle" supplies a very simple means of exploitation. The kids are the best serial patrons and they like wild animals the most.

In Buffalo L. Michaels, of the Plaza, told his advertising man, Billy Colhan, to go to it, and Billy went the distance. He used 300 window cards for a starter, two weeks in advance, and followed this with a set of cutouts including an elephant, a lion and tiger, all cut from the posters. These were mounted upon a truck, which was accompanied by three colored boys, stripped and with old fur scarves about their waists. With a few modest touches of red and green grease paint they were enough like Zulus to satisfy Buffalo, and the throwaways they gave out were all taken.

The first episode went over the opening Friday to a smash, but on Saturday they had to telephone for the police reserves.

Special Parade Stunt Sold a Warner Serial

Evil associations may corrupt good manners, but it seems to work the other way about as well. Warner Brothers do a lot of exploitation on their film products, and the exchanges to which they sell are jazzed up and carry on the campaign.

Dens and a Calliope

For "Miracles of the Jungle" the Federated Film Exchange, Omaha, used a motor truck with a couple of dens and an air calliope. This was sent around town for general exploitation, and when the exhibitors had been sold on the serial, the outfit was loaned them to assist them in launching the first episode. It is completion of the service and has been packing the houses wherever it has been used.

THE OMAHA BALLYHOO FOR THE WARNER BROTHERS' SERIAL

The Federated Film Exchange, of Omaha, used this ballyhoo truck to exploit "Miracles of the Jungle," with an air calliope to give the noise. The outfit was later loaned to local managers who desired to exploit the opening episode

Selling the Picture to the Public

Based Entire Front on a Single Poster

Charles M. Adams, of the Drury Lane Theatre, Detroit, has a downtown house which is largely dependent upon the passing trade, and he has to pull them in with his front.

He does not make these shriekingly loud, but he labors to get an effective and compelling display, and he based a very fine decoration recently on a single Universal 24-sheet of Marie Prevost in "Moonlight Follies." He obtained several cutouts and worked these into a striking design. The design is perhaps more of a salesman than the cutouts. Mr. Adams does not state the colorings, but it seems to be black on white, to judge from the photograph, and it makes the house look so inviting that you enter feeling assured that you will see something worth while. It is easier to please a patron who enters in this frame of mind, and Mr. Adams is fortunate in having a decorator who can give him these results.

THIS ELABORATE AND MONEY-WINNING FRONT IS CHEAP

The foundation is a single 24-sheet poster for Marie Prevost in "Moonlight Follies," and it kept them standing for Charles M. Adams, of the Drury Lane Theatre, Detroit, a downtown house, largely dependent upon transient trade

Made His Own Design for Paramount Week

Stanley N. Chambers, of the Palace and Regent theatres, Wichita, working with O. K. Mason, turned out a very neat display for Paramount Week.

They cornered one of the best windows in town. Of course, they all are the "best" windows when they get into print, but this was It belonged to a haberdasher, who was willing to let go for the week.

The cutouts on the sides, one for Gloria Swanson in "The Great Moment" at the Regent, and the other for Wallace Reid in "The Hell Diggers" at the Palace, were not cut from lithographs, but were original designs surmounting very neatly written cards. These, and the centre opening were backed by a cyclorama; a blue cloud effect. The lettering in the centre panel was not painted on the cyke, but was worked from behind on a pair of flashers. First the words "Paramount Week" would appear, to be followed a moment later by the remainder of the announcement, then all would vanish to be worked over again. This got much more attention than would a fixed sign.

A four color flasher was also worked between the backing and the front structure, giving a constant play of color on the background through which the white letters showed.

It was a fine display, but no more than could be expected of Mr. Chambers.

The true art in planting windows consists in making the man who owns the window say, "Thanks! Please come again!" You can do this if you plan your display so that it helps to sell goods as well as tickets, but if you are selfish you are killing the goose with the golden eggs.

HOW STANLEY N. CHAMBERS OBSERVED PARAMOUNT WEEK

This special display was all hand work, even to the cutouts, and the legends "Paramount Week" and "Palace-Regent Theatres" were on separate flashers to get one message over at a time. It helped a lot to tell Wichita all about it

Japan Prints Posters for Universal Films

Universal has been conducting a private showing of posters for its chief subjects printed in Tokyo for use in Japan. They are flashy two and three color half sheets, chiefly in red, yellow, blue and black, with the drawing showing some traces of Oriental art, though an effort is made to get them on American lines.

They are interesting studies and could give suggestions for some locally made posters, for they put the title over first and then put the picture in the room not needed for the title.

In a poster for "Outside the Law" the title runs in blue on a red sash across the upper center of the page, on a diagonal. Above is a picture of the star and below of her support. Billing matter runs above and below the title and there are five other banks of ideographs.

It is to be regretted that none of the samples will reproduce, because of their clashing photographic values, for they are extremely interesting in their layouts, quite apart from evidencing the hold the Universal has upon Japanese patrons.

Made a Convention Bring Him Business

The man who figures that a convention is going to cost him money is licked. He is through before the delegates begin to arrive.

O. T. Taylor, of the Weir Theatre, Aberdeen, Wash., in sending in some exploitation diagrams, writes that the attraction was playing the week they had an Eagles' Convention. He knew that it was not going to be easy to pull the people off the streets, with free band concerts and the like, so he offered the best band attending the use of the Weir for their concert the second day of the convention.

Everyone came, because it was free. They stayed on for the show because they were filled up on band music for the time being.

Then he announced that any Eagle could come in free by paying the war tax and showing his badge, and they came, but did not come alone. They paid for the ladies, and taken by and large, the convention paid.

Selling the Picture to the Public

HERE IS AN EXCELLENT EXAMPLE OF A TASTEFUL DISPLAY

It was done by R. P. Whitfield, city manager for Southern Enterprises in San Angelo, Texas, and it was one of the things which helped put over Paramount's "The Inside of the Cup" to more than ordinary business. A jazz band helped, too

Used a Jazz Orchestra for "Inside of the Cup"

R. P. Whitfield, of the Lyric and Palace theatres, San Angelo, Texas, of the Southern Enterprises, selected rather odd exploitation for "The Inside of the Cup," but he put it over to large crowds, and that was his aim.

He used a still in the lobby, with "The House of Good Spirits and the Home of Paramount and Realart" and at playing times he backed this up with a jazz orchestra of five pieces.

This could hardly be expected to appeal to those most interested in the story of a fashionable church, but it packed the house for eleven hours the opening day.

He used a silver punch bowl in a jeweler's window with the statement that anyone who could guess what was inside the cup could have it, and one man guessed "a pass," which was one of the answers, but no one thought to connect the picture with the contents and guess the gold cross, which was also in the cup. There were no strings to the contest. You merely went in and offered your opinion and if you guessed it, you won.

Cutouts on Banner Gave Good Drawing

Usually the portrait work on a banner hurts the display, for most sign men are better letter writers than portrait artists. C. B. Grimes, of the Rialto Theatre, Columbus, Ga., uses cutouts for the figures and gets a much better display.

For the Ince production, "The Cup of Life," he used the Chinese girl and the American hero on opposite sides of the display, with a four-color lettered sign in between. This was built to rest upon the pillars at each side of the lobby instead of hanging inside of the arch, which gave him more room and greater prominence,

To emphasize the Oriental aspect of the play, Japanese lanterns were suspended from the lower edge of the sign and wired for electric lights, the gay colors adding much to the effect when the current was turned on.

And while you are looking at the picture, give a glance to Mr. Grimes' central still frame. This beats the square frame for a centerpiece and gives an added finish to the lobby.

You can't get real money for old stuff unless the old film is good. Get a service that will help you to sell and you are more likely to keep your house open than if you "save" money by buying the cheapest offerings you can find. They cost more than good pictures.

Stirred Jersey Town With Matched Passes

Credit R. F. Woodhull, of the Baker Theatre, Dover, N. J., with using a new one suggested by Fred V. Greene, Jr., the New York Paramounteer. He took a press book cut of Cecil De Mille and had it printed in the centre of a card 4¾ by 5 inches. Each side was printed:—"Find the other half of my picture. You'll then find two free seats at the box office of the Baker Theatre for 'The Affairs of Anatol,' a Paramount Picture."

Then the cards were cut into parts and distributed, or rather, 500 of one side were passed out and but five of the others. He had most of the town running around trying to find the other half of De Mille's face.

The same idea was worked by Louis Rosenblatt, of the Lyceum Theatre, Perth Amboy, where he exploited "Experience." You have to try it in a small town to realize how much interest it will create, but it will be well to have a slightly larger percentage of winners.

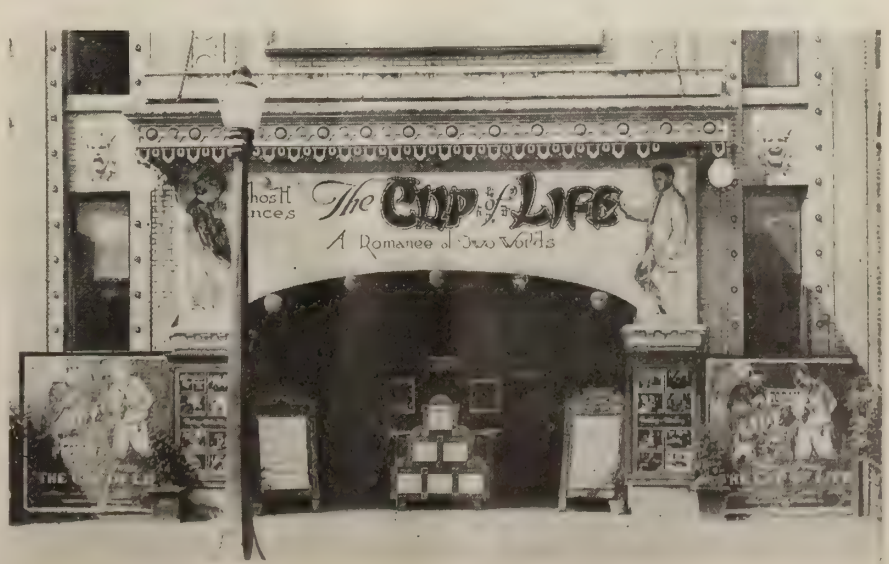
The idea is suggestive of an old stunt worked in Chambersburg, W. Va., in which the Star Theatre sold double coupon tickets. One night the coupon would contain an "S," the next night a "T" and so on. A set spelling the name of the house was good for a free admission, and that, too had everyone exchanging coupons and talking about the house.

Made an Old Idea Show Novel Angles

Edwin Forrest Young, of the Alhambra Theatre, Indianapolis, made two old stunts give up a new angle recently when he insured the print of "Mother o' Mine" for $25,000 and then hired a safe deposit box to make certain the insurers would not have to pay.

Neither idea is new, but Young made the bank and the insurance agents advertise the safeguards taken to ensure the running of the film, and a pair of four fours helped not a little to put over the picture.

It was good advertising for the insurance company and better for the bank, but best of all for the Alhambra, so all were smiling.



HOW CUTOUTS WERE WORKED INTO A LOBBY BANNER

C. B. Grimes, of the Rialto Theatre, Columbus, Ga., made two lithograph cutouts the basis of his banner for Associated Producers' "The Cup of Life," bordering the sign with illuminated Japanese lanterns to match the Oriental atmosphere

Selling the Picture to the Public

Here Is the Newest Lobby Display Idea from O. T. Taylor Once More on the Job

ALTHOUGH the Weir Theatre, Aberdeen, was not closed through the summer months, O. T. R. Taylor, the advertising manager, was taking things a bit easy, and sent nothing in. This display for "The Devil" was used some time ago, and is rather late to aid the larger houses, but the general idea will work just as well for other attractions, and even the flames of hell can be turned into a votive fire for a mystical subject or the opening used to flood the tableau where flames are not needed.

The general effect is to mount the group

THE COMPLETE EFFECT

from the three and twenty-four sheet posters, making use of the jars, which figured in the production.

Jars Are Useful

Most houses making these jars have found them highly useful for stage decoration following the run of the Arliss play. They look well gilded or they can be varnished and sprinkled with smalt or small prismatic beads or merely painted. Done in gold or silver, with changing spots thrown on them from the sides of the stage, they are wonderfully effective.

Mr. Taylor's directions are very simple. Four discs are made for each jar, one each eight, thirteen, fifteen and sixteen inches in diameter. These are spaced ten inches apart except the middle section, which is only 8½ inches. Four guide ribs are nailed down and then others are added, the lower ends being angled to permit them to be drawn in. The discs form the graceful curve, and by changing the diameter of these you can get any shape you desire. Paper strips are applied in mummy windings to form the surface. This is one of the prettiest displays Mr. Taylor has yet contributed.

A SPECIAL BOOST FOR "THE DEVIL"

By O. T. Taylor

The base—Two pieces 1x3", 5' 7" long (A), fig. 1-3, are joined to legs B, which are also cut from 1x3" and 12" long. If to be used in lobby with sloping floor the rear legs should be made proportionately shorter so that top of base will be level. Two pieces 1x3," 3 ft. long, C, fitted to legs as shown at D, fig. 1-2, forms the ends of base.

To secure a solid footing for stand and fan place supports E inside frame. The longer piece being placed first, after which fit the two shorter pieces. These suports can also be cut from 1x3" stuff.

Naily Lightly

Cover sides, ends and top with wall board, nailing lightly with small nails so that it may be removed without damaging in case of future use for other purposes.

Now make two frames from 1x2" stuff. These frames should be 4x2 ft., F, fig. 1. Four pieces of the same material (two pieces for each end) each 22" long, G, fig. 2, by which the frames are joined make the ends of stand. Cover front side and ends with wall board in which opening has been cut to shape of panel desired (dotted line H, fig. 1-2).

Openings are covered with white transparent paper. Top is also covered with wall board and has a circular opening of 14" diameter for fire outlet. The latter being strips of colored china silk blown through openings by means of fan. The fan should be built up to come within 3 or 4 inches of the opening.

Although the cut-out shown in this reproduction is a special hand painting the three sheet of Mr. Arliss as the Devil will make a good substitute. Where the lobby permits the use of a larger display the pictorial from the 24 sheet may be placed to excellent advantage.

The Jars

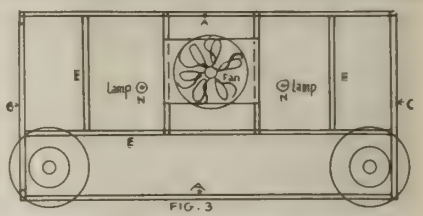
If you cannot borrow the big jars used to decorate this display build them, or have them built; it's far less difficult than appears at first glance.

Four round wood "plates" form the 'core" and should be of the diameter size given in plan and spaced as shown. To obtain accurate spacing mark four ribs as shown in detail No. 1. Divide circumference of core plates in four and nail ribs in position as in detail No. 2. The ribs are strips of wood 3-16" thick, ½" wide and 28" long, slightly tapered bottom end.

Set in Other

After the four guide ribs are in place fill in remainder, setting them closely together at bottom and spreading evenly at top.

A piece of cardboard, shaped like inverted funnel, is tacked to top plate; this forms the sloping shoulder from neck to body of jar. See detail No. 3. The neck is a wooden ring of an outside diameter of 7" and an inside diameter of 5" and 1" thick. The lip is another ½" thick and of one inch greater outside



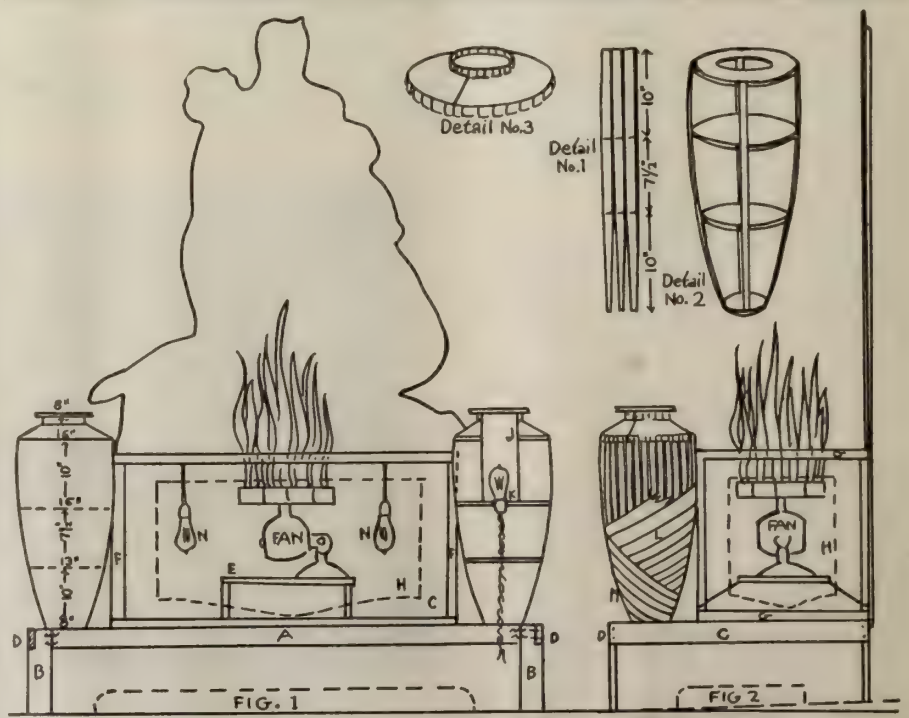
A TOP VIEW

diameter, projecting a half inch over the neck, thus forming the lip.

Make a Well

The top core plate should also have a 5" opening to permit insertion of paper cylinder J which encloses the lamp K. A hole, large enough to accommodate light socket should be bored in the 15" plate and ⅝" holes, for porcelain tubes through wires are run, are bored through centre of 13" and 8" plates.

For covering use strips, about two inches wide, of medium weight wrapping paper pasted on as shown in L, fig. 2. Apply a second layer



FULL FIGURES AND DETAILS OF MR. TAYLOR'S IDEA

Figure one shows the front, and two the side view of the display; while above are the details of the ornamental vases, which will come in for very general use in stage decoration following the presentation of the Arliss play

Selling the Picture to the Public

ADVERTISED "OVER THE HILL" OVER THE MARQUISE

The Tivoli Theatre, New York, made cutouts from the lithographs to enliven the banners on the marquise when it played "Over the Hill." They were used to banners on the marquise, but the sight of people apparently standing there sold the Fox picture

Cutouts from Lithos Enlivened a Marquise

Cutouts for window and lobby work are standard, but lately there seems to have arisen a tendency to use them on the marquise. This cut of the Tivoli Theatre, New York City, shows an extensive use of cutouts for the Fox production, "Over the Hill."

Three were used on each side and nine on the front, with banners facing all three ways. The banners would have attracted only the usual attention, but the figures were sharply silhouetted and from a distance down the street it looked as though persons were really standing there, with the result that the passers-by came toward the theatre with their attention centered upon the marquise, and the legend had sunk in long before it became apparent that the figures were merely cutouts.

Any change of pace helps the front of a house, and the cutout on top of the marquise appears to be the last word, but hold the idea until you can get cutout figures that mean something. Don't shoot it away on the first film that comes olong.

Hart's Double Header

J. M. Edgar Hart, of the Palace Theatre, El Paso, believes in killing two birds with one stone—when he can't kill three. In his press stuff for "The Affairs of Anatol" he casually mentioned that if the Paramount went over to proper business, he would feel justified in booking in "The Three Musketeers" at popular prices.

The story leads the reader to believe that Southern Enterprises was afraid to give Hart the bookings on these two pictures, but reluctantly tried out one to determine the fate of the other. That put it up to the populace to turn out, and they turned; almost to the last man. It was an appeal to local pride and the papers got in behind and pushed hard.

as in M, fig. 2, and if an extra good finish is desired follow up with a third and fourth layer.

The jars may be painted to resemble glazed pottery, the best results, however, being obtained by the use of a rough stipple, as this kind of finish covers the paper laps so completely that they are discernable only upon the closest scrutiny.

The Lighting

After assembling the entire display place two 100 watt lamps back of panels, N, fig. 1-3, and a 60 watt lamp in each jar. If lobby is done in red light (very appropriate for this and similar picture) a white spot from front will bring display out immensely.

The three sheets are set in shadow box with inside illumination in white for red lobby. They may or may not be used with other display depending on how much one cares to invest in this kind of advertising.

It might be well to call attention to the fact that the jars also make very desirable stage decorations. Repaint in colors to harmonize with interior decorations of theatre.

Colors: Red ground, decorations in black and gold, panels white with black lettering.

Got Aid of Police to Investigate "Anatol"

Ralph Ruffner only comes across with an idea about once every six months now, but now and then he presents something good. He is still at the Capitol Theatre, Vancouver, and the circuit is offering a prize to the manager who piles up the largest profits on this production.

One of his simple little ideas was turning out the police force to visit the house in a body, and they marched down with a pipe band and a large banner reading: "We are going to investigate 'The Affairs of Anatol' at the Capitol."

Ruff does not explain whether he used hypnotism or a donation to the police fund, but he must have used a powerful argument of some sort to get the men out for a ballyhoo. At that it is not much more of an accomplishment than turning out the Butte fire department for a daily ballyhoo when he was down that way.

Ruff writes that the contest is not completed, but that Vanvouver stood at the head at the time of writing, with Winnipeg, Montreal, Toronto and Calgary trailing in that order. His present spasm of correspondence may last long enough to enable him to shoot over the result. If it does, we'll pass the word along.

RALPH RUFFNER LIKES THEM WHEN THEY COME EASY

But they all come easy to him when he gets after them. This shows how he turned out the Vancouver police force to help him boom "The Affairs of Anatol," and it put that Paramount over to a wonderful business. It's a record stunt

Selling the Picture to the Public

Says "No Woman Knows" Delights of a Cigar

Doc Clemmer, of Seattle, worked a good one to get a picture in a window for "No Woman Knows." It was a cigar store window, so he got in a large display frame. Then there were half a dozen cards all starting off "No Woman Knows" and giving some angle of the delights of the good smokes being advertised.

We think that Dr. Clemmer is more polite than accurate, for these days a lot of women know how good tobacco tastes, but it made a flash that sent everyone away grinning, and that was what he was after—the smile that sells.

To get the best effect put cigars on the cards, as shown to call attention to the brand advertised.

Put Banner on a Church But It Was "Sky Pilot's"

The Frances Theatre, Dyersburg, Tenn., put a banner on a church for First National's "The Sky Pilot," but it was the "Sky Pilot's" own church and he could not complain.

Manager T. W. Young, Jr., built a church in the lobby and bannered the front with a sign for the attraction carrying the title and a winter scene with a log saloon. Snow covered trees masked in the display.

He does not say just how it did it, but his report states that the exploitation cost only eighty cents. Probably he had the structure in his scene dock, but it certainly was economical advertising. A great deal can be done with stock scenery if this is available. Look over your equipment and see what you have. You will find something.

"NO WOMAN KNOWS" THE JOY OF A GOOD CIGAR, BUT—

It might have been a different story with a cigarette, but the combination of the title and smokes tied to the cards sold the Universal story for the Clemmer, Seattle, and Muriels for the lucky cigar man who had the display

Did All the Selling for "Great Moment" in a Week

Guy Kenimer, of the Imperial Theatre, Jacksonville, is one of the so-called "student managers" of the Southern Enterprises. Evidently he studied to some advantage, for he put over Gloria Swanson in "The Great Moment" in a whirlwind campaign lasting only one week.

It was originally planned to play this Paramount at the Arcade, but a week before the playing date it was shifted to the Imperial to be sold at advanced prices, and it was up to Kenimer to put it over in a hurry.

Advanced prices are not popular in Jacksonville, and a play has to be sold hard. In addition, the regular theatre was opening after the summer shut-down and people were looking forward to that. Something had to be done to take their minds off the opposition.

Started with Slides

Kenimer started in with slides in the three S. E. houses, special wording calling attention to the dual feature of star and author. The regular slides were also used.

Small advertisements were started, all being worded to emphasize the suggestion that both star and author were to be counted in the special production, and these spaces were gradually increased to 48 inches the day before the opening, which carried a special story.

Heralds were distributed in all three houses, sent into all homes and put into the mail boxes in office buildings, while a girl spent nearly three days telephoning the message to a selected list.

The paper used was 10 one-sheets, five 24-sheets, thirteen threes and the sixes, while three exceptional window tie-ups were arranged with a drug store, a phonograph shop and a florist.

Latticed the Lobby

The lobby is only about two feet deep and much could not be done there, but it was latticed in, with a small opening for the box office and larger ones for the entrance and exit. The lattice was painted white and covered with natural ivy, and the cool green and white, backed by all-green lighting inside the enclosure, added materially to the effect.

A gypsy dance by a local girl was used for the prologue, in reference to the gypsy ancestry of the heroine, and this feature showed an unexpected pull.

All told the additional cost was about $100 and the receipts went $1,377 over the average for the seven preceding weeks. Pretty good for a student manager?

A Novelty Folder

Leon Bamberger, the Minneapolis Paramounteer, devised a trick throwaway for "The Hell Digger" when it played at the Rex.

He had the message printed up, "Go to the Rex and see Wallace Reid in 'The Hell Diggers,' a Paramount picture." It was so folded that only the word "Hell" appeared, and in this form it was passed out, getting more than the average interest for a piece of distributed matter.

It worked well in Minneapolis, though the acceptance of such a scheme is largely a matter of local prejudice. It won't work everywhere and in some places it will do harm, so know your patrons before you copy the stunt. It would be better worked with a word less pronounced.

Selling the Picture to the Public

Nelson Bell Defends a Recent Crandall Ad

Nelson B. Bell, of the Crandall houses, Washington, D. C., seems to be considerably stirred up over a recent comment on some of his work. We have been so uniformly appreciative of his good work for the Metropolitan that it probably hurt all the more when we talked about the other advertising in the issue for October 8. You may recall that we reproduced the advertisement for the second string houses and expressed an opinion that it looked like the work of a backwoods compositor the week he found a bootlegger who would trust him for a bottle of hootch, or words more or less to that effect, which elicited these few remarks from Mr. Bell:

Usually I subscribe wholeheartedly to the pronouncements which adorn your section in the World, but occasionally you attempt to apply the theory of correct advertising to a localized situation where it won't fit with the result that you do your department a rank injustice in the eyes of those familiar with the true circumstances and do an equally lamentable injustice to the theatre you pan. I have in mind particularly your comments on page 669 of the World of Oct. 8, with regard to our 100 x 2 ad for the Knickerbocker and Crandall's theatres.

Your criticism generally would be well founded, but in the case of the ad in question I think it is not. You may not be sufficiently familiar with the Knickerbocker to sense the unique position that house occupies among the theatres not only of Washington but of the entire nation. The Knick is on the most prominent corner in the heart of Washington's most exclusive residential section. Its clientele is easily the most exclusive in the United States. Its patronage is comprised of the leaders of the nation's political, army, navy and social life. It is the theatre regularly attended by President Harding while a member of the Senate. It is the theatre in which Mrs. Woodrow Wilson attended the many exclusive afternoons and occasional evenings, during the incumbency of Mr. Wilson as president. The Knickerbocker's patrons go there in preference to attending the downtown theatres where waiting in line and socially mixed audiences are the rule.

The Knickerbocker, although of greater seating capacity than the Metropolitan, is not, strictly speaking, a first run house. In fact, all of the attractions except that for Sunday and Monday at the Knickerbocker, referred to in your article of Oct. 8, had been shown previously and previously advertised. We make no effort to gain distinctive display in the ad under discussion which never varies from the 100 x 2 size. We aim merely on the first day of each week to catalogue that week's attractions for the convenient reference of the Knickerbocker patrons. The same is true of Crandall's—a small downtown house that seldom has a first run, but does do a profitable business.

This method of advertising was adopted only after extensive experimentation and after it was found that it was the most serviceable at the box-office. Some of the experiments, no doubt, would have elicited your coveted and enthusiastic approval—but they didn't show the average of profits the present system shows. Otherwise they would have been continued.

You see, this is just another instance of a local condition of which you could not possibly be apprised. Theoretically you are correct, but practically you are dead wrong.

I think you were wrong in another instance, too. Some time back you panned me for permitting the compositor to use all-caps on some short-line trimmings for a Harold Lloyd ad. I not only permitted the use of caps, but specifically ordered them. After about twenty years of theatrical editorial work and other adventures in newspaperdom, I am aware that all caps usually are bad—else papers and magazines and all publications, I presume, would be printed in caps. In complete long-line paragraphs, I agree that caps are bad. In piled up, one-word or two-word lines, however, I think they are as easy to read as c. and l. c., and a darn sight more ornate. To my notion, your stand seems to be the expression of an arbitrary prejudice, predicated upon a perfectly good rule, which, nevertheless, like all rules, is subject to exceptions. The Lloyd ad was one of the exceptions.

And now that I'm through scrapping with you, I'll inflict a batch of displays that I think you haven't seen yet. I do this without boast or apology, for we are leading the Washington field in volume of business at the Metropolitan and the ads are pulling the business, although some of them according to the rules are probably "all wet."

Doubtless you will tell me a lot about sinking Lloyd so low in the "Dangerous Curve Ahead" display, which is for the week of Oct. 2d. That also was intentional, because I wanted that circle cut down in the midst of the musical and added film attractions to make them be read. You can't look at my attractors in that ad without getting an eyeful of every feaure of the bill. At least, I hope that is so.

WASHINGTON'S
FINEST ORCHESTRA
Is the appraisement placed by the music loving public of the Capital upon the newly organized Symphony Orchestra of thirty solo artists at Crandall's Metropolitan Theater. Its individual and ensemble finish and genuine musicianship this splendid organization stands supreme. Rich in instrumentation, including in its playing personnel honor graduates of the foremost conservatories of Europe as well as American, this versatile and highly artistic orchestra, under the leadership of a Bachelor of Music of the Warsaw Conservatory (Poland), daily offers overtures, solo numbers and musical interpretation of pictured drama not approached in quality by any organization in Washington, other than the
METROPOLITAN SYMPHONY
N. MIRSKEY, Conductor
A FEW OF THE METROPOLITAN SOLOISTS.
ALEXANDER POGOS, Violin, New England Conservatory.
TINO V. MENS, 'Cello, Leipsic Conservatory.
VIOLA TAUBERT ABRAMS, Harp, N. Y. College of Music
EMIL HARRISON, Piano, Lincoln University Conservatory.
V. DE MILITA, Flute, Naples Conservatory.
EMIL SPITZER, Oboe, Vienna Conservatory.
MILTON DAVIS, Pipe Organ, Peabody Conservatory
AND TWO DOZEN MORE.
Completing the Superb Symphony That Can Be Heard Every Day in the Year in Programs of the World's Greatest Compositions as Well as Loftiest Popular Music.
BUT ONLY AT
CRANDALL'S
METROPOLITAN
F ST AT TENTH

MR. BELL'S MUSICAL AD.

The three orchestra ads—all-type herewith—mark the first time in Washington that exclusive space has been devoted to a movie orchestra and its personnel, apart from the regular house display carrying the current attraction. It created a lot of comment, won a lot of newspaper stories from the music critics—not the dramatic or motion picture bunch—and had other desirable effects. For one thing, it improved the morale of the orchestra. When the members saw their names in print they immediately got the idea that they were personally marked in the minds of the public. They have worked like Trojans ever since. The real music lovers recognized that all we had said was true. The unmusical patrons were sure the music was fine because we said it was in such emphatic fashion. It IS the best orchestra in town under the best conductor, but it has been going over a lot bigger since the advertising was done.

But the war isn't over yet, for we are still unconvinced. We still think that our point holds good. It was a rotten looking advertisement, and no matter what the "local conditions" may be, there is no excuse for letting a printer get away with crime. The Washington Post sets some of the prettiest displays to be found anywhere, and that only makes it worse. The display is one hundred lines across two, and in that space the compositor crowds about nineteen different kinds of type. It does not matter that the house has a clientele which includes the Hardings. That fact does not make it a good job, and just because the advertisement is intended to appeal to the highest grade of patron is an additional reason why some effort should be made to get a sightly display. Mr. Bell seems to think that we comment on the lack of selling talk. What we were saying was that the typographical display was hideous. The upper half of each of the two spaces is devoted to selling the first feature, and the others are announced by days. If the patron is practically sold, and needs only the list of attractions, the intelligent way would be to present a neat looking announcement of attractions with uniform type faces and those suggestive of the quiet elegance of the house. If the selling has been done through previous appearances, and the mere announcement suffices, it is still possible to make that announcement presentable and not an offense to the eyes. If we had a house which did not need to be sold, save through a program, we would make that program as neat and inviting as possible and not suggest the early efforts of a man who learned typesetting through a correspondence school. Mr. Bell gets the wrong angle on the matter and blows us up instead of the compositor, who should be made the object of his eloquence.

We reproduce one of the orchestra advertisements. It is only one of a series of three. It's a good display and a good idea if it does not give the men so good an opinion of themselves that they strike for more money. Coming just about the time the musical season is opening and the papers are full of concert announcements for the season, it is doubly effective. The Harold Lloyd display to which Mr. Bell also makes reference is more or less a matter of taste. We do not like it. He does. We may be in error, but we think not. One side shows 25 short lines in twelve point italic caps. The other has only fourteen lines, because Lloyd's shoulder gets in the way. Most of the lines are but one word long and none are more than two. We think it would have looked better set in shorter bank and in lower case. We believe that twenty-five lines of all caps, even if they are short, do not appeal to the eyes of the reader. If you are interested you can look it up and judge for youself.

The other Lloyd ad we do not reproduce because it drops too far down the column. Here Mr. Bell is wrong. We think he's right. Just as he says, getting Lloyd down with the musicians helps the small talk a lot. More than that, it gives a better balanced display than would have been the case had he jammed the cut right below a larger cut for "Dangerous Curve Ahead."

But Bell slings a wicked pen, doesn't he?

—*P. T. A.*—

Sivitz Got Ad Cuts By Redrawing Stills

Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, has been laid up for several weeks, but he got back on the job in time to get busy for "The Old Nest." He found little in the press book to be used in his cut campaign, but from the newspaper stills he managed to get some poses and his artist has done unusually well with the drawings. The reproduction does not do justice to the design, but it will give some ideas as to the quality of the work. The original is five columns wide. Although these poses are taken from the stills, Mr. Sivitz knew better than to try to reproduce cuts. He knows that line work will give

Selling the Picture to the Public

him better results, so the displays are all in line. He has different designs in one, three and four column widths as well as this five, for they made a drive on the picture and put it over strongly. These were extra spaces and not a part of the regular chain ad, and his artist worked hard to give him real results, both in the drawing and the lettering. In the single column he offers some of the best lettering we ever saw from Pittsburgh

ONE OF THE SIVITZ DRAWINGS

and all of it is far above the old average. Now that Mr. Sivitz is back on the job, we expect to get a lot of good work from his displays. The work sagged a little during his absence, but an artist who can produce these results will work out well under Mr. Sivitz's direction, for even a good artist requires the direction of a competent advertising man to get the best results. Failure to appreciate this fact is responsible for a lot of poor results all over the country. It is the reason for a lot of wastage. Few artists can be trusted to lay out their own work. They must be told the effect desired, and then watched to see that they get it.

P. T. A.

William Allen White Endorses Own Feature

It is always a good rule to play up local talent, and it was not to be expected that Henry McClure, of the Strand, Emporia, Kansas, would overlook the idea when "A Certain Rich Man" came to town, for the author of the book-source is William Allen White, editor of the Emporia Gazette. McClure asked him for an endorsement, and he delivered himself of this characteristic reply:

Sept. 23, 1921.

My Dear Harry:

You know what a bad picture "In the Heart of a Fool" was, and how I took pleasure in telling all my friends about it. I never saw a picture that more completely mangled the book from which the story was taken than that one.

Well, here comes "A Certain Rich Man" and surprises me. It is really a good picture. It follows the story fairly well, and follows it entirely from the standpoint of the basic theory on which the story is written. The changes in the plot are not important. Of course, I think the changes in the plot would have been better if they had not been made. I think the book is better than the picture, but the man who made the picture probably thinks the picture is better than the book. So that's that.

But it is a good picture and I am glad you have got it, and I hope all the folks around town who saw the bad picture of "In the Heart of a Fool," will come to see the good picture of "A Certain Rich Man" and get the taste out of their mouth. Here's wishing you all kinds of luck.

Sincerely yours,
W. A. WHITE

Harry McClure,
Emporia, Kansas.

This will be useful material for others who have the play coming. McClure played it up in the centre of an open four fourteens, and worked it up by announcing that while the prices would remain 33 cents, he had set apart one hundred seats for the first night show each evening which could be had in advance at fifty cents each. We believe that this reserved seat feature would appear as a permanent arrangement.

P. T. A.

This Unusual Layout Gives Triple Effect

When you first look at this 6x100 from Fox's Washington Theatre, Detroit, you gain the impression that there are three displays, but it is all part of one display for the first week of "Over the Hill," but so oddly laid you get the impression that there are three distinct spaces. Not all of the work in the five weeks was as good as this, but they kept up a fair average. The advertisement is well proportioned, and it gives three distinct appeals. The spaces on either side of the cut are complete advertisements in themselves, and each would sell independent of the other, but combined with the central cut they virtually attack the reader's pocketbook three times. It is odd, but it is good;

AN ODDLY LAID DESIGN

better than the average, and much better than would be the same space filled with the same material, but in a less orderly array. There is no eye-confusion to this layout. You look at the central picture, which sounds the keynote. It does not matter whether your eyes move to the right or left. You are sold so well that you turn to the other margin and read that, too, and the sale is clinched. It might not be good advertising with only one point to be gotten over, but the Fox story has so many sales angles that you have all sorts of things to talk about, and this tells a lot of them.

P. T. A.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

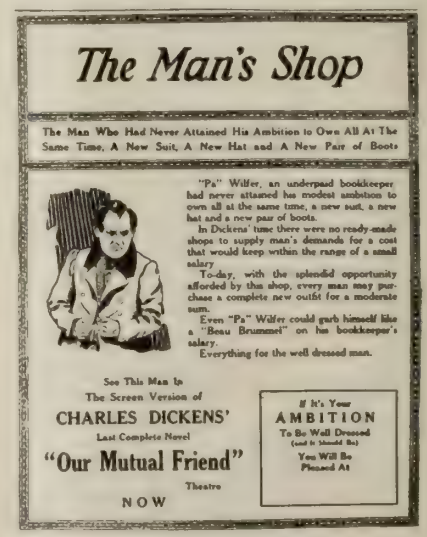
Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Ready Made Ad Has a Decided Appeal

Marc Lachmann, of the Warren company, has written an advertisement for a men's furnishing store to be used in conjunction with "Our Mutual Friend" that is a capital example of a hook-up that is just what it purports to be. It sells the story while at the same time it sells the store idea. It is hinged on Wilfer's ambition to own a complete new outfit at one time, and in this appeal he supplies an advertisement which can be sold to some store in every town and in most places for a larger space than the two fives the original occupies. It is a complete hook-up in that the subject matter is equally a detail of the film story and the store offering. The relative value of the theatre and the firm name will probably have to be changed, but it will not hurt to send in the copy with the theatre getting the best of it.


The Man's Shop
The Man Who Had Never Attained His Ambition to Own All At The Same Time, A New Suit, A New Hat and A New Pair of Boots
"Pa" Wilfer, an underpaid bookkeeper, had never attained his modest ambition to own all at the same time, a new suit, a new hat and a new pair of boots.
In Dickens' time there were no ready-made shops to supply man's demands for a cost that would keep within the range of a small salary.
To-day, with the splendid opportunity afforded by this shop, every man may purchase a complete new outfit for a moderate sum.
Even "Pa" Wilfer could garb himself like a "Beau Brummel" on his bookkeeper's salary.
Everything for the well dressed man.
See This Man In
The Screen Version of
CHARLES DICKENS'
Last Complete Novel
"Our Mutual Friend"
Theatre
NOW
If It's Your
AMBITION
To Be Well Dressed
You Will Be Pleased At

LACHMANN'S HOOK-UP

Most hook-up ads are merely clever plays upon the title, but this sells the substance of the story in order to sell the idea of the store.

P. T. A.

Hathaway's Prologues Use Old Scene Slides

Fred Hathaway, of the Alhambra, Utica, has a new idea for prologues, adapted from the old illustrated song idea. He has written an introduction which fits old scene slides, the lettering on which has been obliterated with japan black. This is recited from the stage to a soft orchestral accompaniment, the operator being signalled by buzzer when to change slides. For example, he used sixteen slides for "Mother o' Mine," only one of which, the last, was supplied for this attraction. It started off with a tribute to mothers and ran off into the famous Kipling poem. He used much the same idea for "Lying Lips" and reports that it gives a maximum of effect at a minimum of cost.

Selling the Picture to the Public

Perhaps the production prologue might draw a little better, but this fills the purpose of introducing the play and that is the real need, if any. For "Mother o' Mine" he got eight hook-up windows for a "Mother o' Mine" week in the stories, giving each house mention in the lobby display in return for the use of the window. He put out five thousand cards with the poem, of which two thousand went to the mailing list and the remainder were distributed to stores and offices and at the theatre. The mailed cards were accompanied by a letter from Ince relative to the play and announcing that in compliance with his request the management would admit all mothers free to a certain performance on payment of the war tax. This makes the free matinee seem a little more important than if it came from the theatre, for the patrons feel that they are the guests of the man who made the film. The Alhambra has been closed through the summer, but Mr. Hathaway writes that he is going to be on the job in future.

P. T. A.

TWO CONTRASTING DISPLAYS FROM BALTIMORE, BOTH OF WHICH ARE GOOD EXAMPLES OF THEIR CLASS

Empress Theatre Puts Cutouts in the Ring

After he took a First National franchise, H. Simons, of the Empress Theatre, Shenandoah, Iowa, started in to tell the world about it. He devised a permanent display of the First National stars and trademark in the segment under the arch and proceeded to whoop it up. The cut shows the lobby decorated for "The Sky Pilot," but the big display is an oversize pair of pugilists in a real prize ring. This could have been held for "Scrap Iron," but it was used for the Dempsey-Carpentier pictures, from which it is evident that the photograph is a bit out of date. But the real ring with cutout fighters can be used for other attractions. One novelty is Mr. Simons' three sheet corner boards, which are provided with a shadow box into which a fanciful opening has been cut. This cuts off the title but it is repeated in the smaller cutouts, so there is no real loss. Another novelty is the set of one-sheet boards suspended below the electric sign, which extends out over the sidewalk. The local regulations seem to be more generous than in the cities, where anything hung over the sidewalk must be very securely fastened, for apparently these boards have only two points of suspension. Probably they are entirely safe, but most cities declare against them, no matter how safe they may be. Where they can be used they are effective and help to sell the program.

P. T. A.

Reverse the Idea Still Get the Same Result

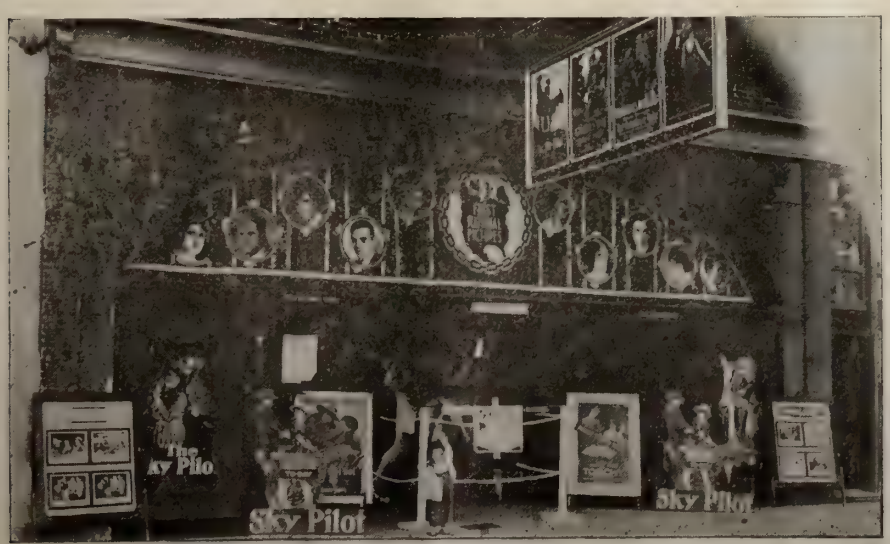
Here is a clipping from a Baltimore paper in which two advertisers get the same result with two distinct appeals. One agent uses the black space and the other trusts to silhouette and both get good attractors. It just goes to show that there is no particular "best" which should be rigidly followed. Anything is good that gets results and these both win attention for their spaces. We think that the left hand space is the prettier, for it is clean and neat, but that is beside the question. It is not a matter of which advertisement looks the best, but which pulls the best and sells the most tickets, and we think that in this respect one works as well as the other. We like the paneled sales talk better than we do the loose lines, but if one always used panel sales talk there would be no variety and therefore a sameness which would presently cease to attract attention. Each agent has handled his problem intelligently, and has disposed his copy to the best advantage. We think that to reverse the displays and to put one in the style of the other would have given less good results. The line cut is better played up with the black ground. The half tone shows better without a backing, so that each is given the most chance. Both are good studies in handling a conservative announcement and honors are about even. Baltimore seems to maintain a better average of advertisement than any other city. There are few strikingly great advertisements, but a large proportion of them are uniformly good.

P. T. A.

Courtesy Always

Be careful in picking your lobby men. Get cool headed men who can retain their temper. Just the other evening in one of the largest houses here in town we were watching them handling the standout. A woman was taken with a dizziness and was helped under the ropes and out of the press. The man with her undertook to join her and was promptly collared and pushed back into the line, in spite of his protest. The lobby man was worried by the press and forgot for just a moment to be courteous. Probably it is costing the house the price of two tickets for some time; at least until there is an attraction so big that these people will feel that they must come. Just a moment's thought would have told him that naturally the man should be permitted to attend the woman in his care. But the lobby man was too busy for the moment to think. Get men who can think. The other sort cost you money no matter how courteous they may be when not under fire.

—P. T. A.—



SOME NOVEL IDEAS IN LOBBY DISPLAY WORK

Permanent Ads

Piano and safe movers and some other classes of truckmen are required to post danger signs on the sidewalk when they are at work. Get up some substantial signs reading "Danger. Don't stay here and run the risk of getting hurt. Go to the Star Theatre, where you will be safe and well entertained." Add the firms name in smaller letters, and you will have signs that will come into frequent use and not require any upkeep cost.

P. T. A.

How About V. P.'s?

We have seen only one vest pocket program in more than a year, that sent in by Harold Wendt, of the Rivoli, Toledo. The Garfield, Chicago, uses a program almost small enough to class, but the real vest pocket is just that, small enough to fit into a man's waistcoat or a woman's purse. They are cheap because they require little stock, and they will be carried, where the larger program will be thrown down. A lot of people are overlooking a good bet.

Keeping in Personal Touch

By FRITZ TIDDEN

HERE is Joseph Conrad on censorship. The article that the noted author and one of the world's most distinguished thinkers wrote first appeared in the London Daily Mail in 1907 and has recently been reprinted in a volume of Conrad's collected essays called "Notes on Life and Letters," published by Doubleday, Page & Company. Although the article was originally written many years ago, when film censorship had not become a part of the reformers' vacuous minds, it will be seen that it has direct application. And not only that, but it treats of censorship in general.

Space forbids reprinting the article in its entirety, but a reading of the whole thing will certify that we have not omitted anything that the reformers will probably accuse us of leaving out with intent and purpose.

Notice the essay's peculiar timeliness. Here it is:

A couple of years ago I was moved to write a one-act play—and I lived long enough to accomplish the task. We live and learn. When the play was finished I was informed that it had to be licensed for performance. Thus I learned of the existence of the Censor of Plays. I may say without vanity that I am intelligent enough to have been astonished by that piece of information: for facts must stand in some relation to time and space, and I was aware of being in England—in the twentieth-century England. The fact did not fit the date and the place. That was my first thought. It was, in short, an improper fact. I beg you to believe that I am writing in all seriousness and am weighing my words scrupulously.

Therefore, I don't say inappropriate. I say improper—that is: something to be ashamed of. And at first this impression was confirmed by the obscurity in which the figure embodying this after all considerable fact had its being. The Censor of Plays! His name was not in the mouths of all men. Far from it. He seemed stealthy and remote. There was about that figure the scent of the Far East, like the peculiar atmosphere of a Mandarin's back yard, and the mustiness of the Middle Ages, that epoch when mankind tried to stand still in a monstrous illusion of final certitude attained in morals, intellect and conscience.

It was a disagreeable impression. But I reflected that probably the censorship of plays was an inactive monstrosity; not exactly a survival, since it seemed obviously at variance with the genius of the people, but an heirloom of past ages, a bizarre and imported curiosity preserved because of that weakness one has for one's old possessions apart from any intrinsic value; . . . conceived by a childish and extravagant imagination, but allowed to stand in stolid impotence in the twilight of the upper shelf. . . .

I shall say nothing of the self-respect of the public. To the self-respect of the public the present appeal against the censorship is being made and I join in it with all my heart.

For I have lived long enough to learn that the monstrous and outlandish figure, . . . whom I believed to be but a memorial of our forefathers' mental aberration. . . the absurd and hollow creature of clay seems to be alive with a sort of (surely) unconscious life worthy of its traditions. It heaves its stomach, it rolls its eyes, it brandishes a monstrous arm: and with the censorship, like a Bravo of old Venice with a more carnal weapon, stabs its victim from behind in the twilight of its upper shelf. Less picturesque than the Venetian in cloak and mask, less estimable, too, in this, that the assassin plied his moral trade at his own risk, deriving no countenance from the powers of the Republic, it stands more malevolent, inasmuch that the Bravo striking in the dusk killed but the body, whereas the grotesque thing nodding its mandarin head may in its absurd unconsciousness strike down at any time the spirit of an honest, of an artistic, perhaps of a sublime creation.

This Chinese monstrosity, disguised in the trousers of the Western Barbarian and provided by the State with the immortal Mr. Stiggins' plug hat and umbrella, is with us. It is an office. An office of trust. And from time to time there is found an official to fill it. He is a public man. The least prominent of public men, the most unobtrusive, the most obscure if not the most modest.

But however obscure, a public man may be told the truth if only once in his life. His office flourishes in the shade; not in the rustic shade beloved of the violet, but in the muddled twilight of mind where tyranny of every sort flourishes. Its holder need not have either brain or heart, no sight, no taste, no imagination, not even bowels of compassion. He needs not these things. He has power. He can kill thought, and incidently truth, and incidentally beauty, providing they seek to live in a dramatic form. He can do it, without seeing, without understanding, without feeling anything; out of mere stupid suspicion, as an irresponsible Roman Caesar could kill a senator. He can do that and there is no one to say him nay. He may call his cook (Moliere used to do that) from below and give her five acts to judge every morning as a matter of constant practice and still remain the unquestioned destroyer of men's honest work. He may have a glass too much. This accident has happened to persons of unimpeachable morality—to gentlemen. He is the Caesar of the dramatic world. There has been since the Roman Principate nothing in the way of irresponsible power to compare with the office of the Censor of Plays.

Looked at in this way it has some grandeur, something colossal in the odious and the absurd. This figure in whose power it is to suppress an intellectual conception—to kill thought (a dream for a mad brain, my masters!)—seems designed in a spirit of bitter comedy to bring out the greatness of a Philistine's conceit and his moral cowardice.

. . . One wonders that there can be found a man courageous enough to occupy the post. It is a matter for meditation. Having given it a few minutes I come to the conclusion in the serenity of my heart and the peace of my conscience that he must be either an extreme megalomaniac or an utterly unconscious being.

He must be unconscious. It is one of the qualifications for his magistracy. Other qualifications are equally easy. He must have done nothing, expressed nothing, imagined nothing. He must be obscure, insignificant and mediocre—in thought, act, speech and sympathy. He must know nothing of art, of life—and of himself. For if he did he would not dare to be what he is. Like that much questioned and mysterious bird, the phoenix, he sits amongst the cold ashes of his predecessor upon the altar of morality, alone of his kind

MOST OF THE THREE HUNDRED MEMBERS OF THE PARAMOUNT CLUB WHO ATTENDED THE ALL-DAY OUTING AS

in the sight of wondering generations. . . .

Frankly, is it not time to knock the improper object off its shelf? It has stood too long there. Hatched in Pekin (I should say) by some Board of Respectable Rites, the little caravan monster has come to us by way of Moscow—I suppose. It is outlandish. It is not venerable. It does not belong here. Is it not time to knock it off its dark shelf with some implement appropriate to its worth and status? With an old broom handle, for instance.

* * *

Selznick News is a publication that cannot be "entered at the post-office as second class matter." It's a first class explosive, Walt Hill runs all the way over from Forty-sixth street to tell us.

* * *

Last Sunday evening Estelle Winwood and a party of players from "The Circle," Norma Talmadge and Joseph Schenck attended a performance of "Peter Ibbetson."

* * *

Lieut. Commander Wells Hawks was in a Shubert vaudeville theatre and the dog act was on. The trained animals come out dressed in military costumes. The orchestra played "Onward Christian Soldiers." Commander Hawks left the theatre. As he departed he said:

"This is more anti-Ford propaganda, and it's too much."

* * *

S. J. Stebbins, vice president, Rialto productions, has just returned from a business trip. He visited his company's exchanges in Philadelphia and Washington.

* * *

J. S. Woody, general manager of Realart, has gone to Chicago to attend the opening of Balaban and Katz's new Chicago Theatre, which took place October 26. Woody will visit the Chicago Realart branch while in that city, and may improve the opportunity while en route to New York to stop off at Detroit, Cleveland and Cincinnati Exchanges also.

* * *

Sidney R. Kent, general manager of distribution for Famous-Lasky, and Henry Salsbury, are enjoying a vacation in the Maine woods, deer hunting. Up to date there have been no guides shot.

"The Woman Game" is safest when played in the silent drama.

Speaking of deer, now seems to be appropriate place to recount the history of Lynde Denig's saddle of venison. It seems that while the Goldwyn publicity promoter was spending his vacation in Raspberry Lake (less appropriately but geographically known as Cranberry Lake), he became chummy with a local Adirondack guide. The pathfinder promised to send Lynde a side of venison, when the hunting season was in force, and he recently fulfilled his threat.

Ha! But did Lynde tell his Goldwyn conferers that the venison was the gift of a guide? He did not. He told Howard Dietz, Si Spitzer, et al., that he had taken his trusty Remington (rifle, of course) and had gone deer hunting up at Croton Dam, Avondale, Staten Island, or somewhere, and had popped a big buck at the very first touch of the keys—trigger we mean. He added that he would be glad to take the boys a generous cutting of the spoils of his hunt, yo ho. He said that he would have the venison steaks for the boys on Monday, A. M.

But that isn't all. It seems that Lynde, on Sunday, sliced off a brace of nich thick steaks and then was called to the phone. Now, Lynde has a dog, an agreeable, sad eyed, house broken animal, who usually minds her own business. So much so that Lynde does not have to guard her morals when he "takes the dog out" on Riverside Drive. While young Denig was conversing on the phone the Airdale experienced hunger and forgot her bringing up, with the result that she dragged Dietz's, Spitzer's, et al's., juicy venison steaks to the floor and proceeded to demolish them. When these had disappeared she found that she was not quite satisfied. And then jumped to the kitchen table and began to knaw off her own steaks. Needless to say the side of venison was a total wreck, with damages estimated at high value.

Lynde said, when he showed up in the office without the delicacies for the boys, that he guessed he would have to go hunting again, he guessed he would.

A woman's organization in New York, in order to test out the reported stories of improprieties in the industry which it has heard from some actresses vainly seeking work, has selected an extremely good looking girl without any screen experience to visit the various casting directors and ask for work. She will report on individuals making improper proposals to her.

We hope the same test will be made in the cloak and suit trade, in Wall Street and among the factories and department stores especially.

Making "Gas, Oil and Water" mix is the latest screen miracle.

Harry B. Varner, owner of the Lyric Theatre, Lexington, N. C., and member of the executive committee of the Motion Picture Theatre Onwers of America, and R. D. Craver, First National Franchise owner and distributor for North and South Carolina, passed through New York this week en route to Chicago. While on this trip they will arrange for the screen stars' appearances and many other details of the Southern Motion Picture Exposition to be held in the City Auditorium, Charlotte, N. C., November 29 to December 2.

* * *

Sid Grauman returned to the coast the latter part of last week.

* * *

As we gaflump to press a heated messenger from Goldwyn rushes in with a statement that twenty-five road companies would present "Theadora" in $2 theatres. An orchestra of twenty-five musicians, together with a chorus of thirty voices, will accompany each film.

* * *

The First National officials and assistants in the home office, who left New York last week for the organization's Chicago convention, include C. L. Yearsley, H. O. Schwalbe, J. D. Williams, Al Lichtman, Moe Mark, J. R. Grainger, E. J. Hudson, Lesley Mason and Lin Bonner.

* * *

Joseph R. Ryan, Fox representative in Argentine, is in New York.

* * *

Herbert Somborn is in from the coast for a short visit.

* * *

G. S. Kaufman asked, in last Sunday's Times, what has become of the five or six plays that Crane Wilbur was reported to have placed for immediate production.

Well, George, there is a bare possibility that they are still in the mind of Mr. Wilbur's press representative. Irony or no irony in the query, that's our story and we're going to stick to it.

The double feature bills at New York theatres this week that when flashed in electric lights tell their own story, are as follows:

Eighty-Sixth Street Theatre—"High Heels"—"Bring Them In."

Forty-second Street Theatre—"Bring Them In"—"To a Finish."

Nemo Theatre — "Why Girls Leave Home"—"After Midnight."

THE GUESTS OF ADOLPH ZUKOR ON HIS ESTATE, MOUNTAIN VIEW FARM, NEW CITY, N. Y., ON OCTOBER 15

This was the way Mildred June arrived some time ago, following a train wreck, at the Sennett studio; and she was immediately engaged as a bathing beauty

Lon Young, Warner Brothers' publicity and exploitation man, left last week for Philadelphia, the first stop of a three week exploitation tour for the Warner feature, "Why Girls Leave Home?" Young will also visit Syracuse, Buffalo, Utica and wind up his trip in Chicago.

* * *

Cecil B. DeMille will sail for a two months' vacation in Europe and Northern Africa, October 31, on the Patria. According to present plans business will play a very small part in DeMille's excursion. He will travel direct to the Mediterranean, in the vicinity of which he expects to spend several weeks resting. He will visit Tunis and Algiers in Northern Africa, motor along the Riviera to Northern Italy, cross Switzerland into Southern Germany, and then start on his return journey via Paris and the air route to London.

A brief inspection of Paramount's activities in France and England will constitute the only business of the trip.

Owen Moore has discovered that a man is seldom called upon these days to apologize for stepping on the bottom of a girl's skirt.

Last year Lowell (Small Change) Cash was totin' a gun all over the wildest parts of the wooly West in the interests of Universal. This season he has under his exploitation wing Fox's "Over the Hill," and is making another Western trip. He writes us from Fargo, N. D., to the effect that the feature is breaking records wherever it is shown. He says that he cannot go much farther North and remain on the temperance side of the border, but that there is still a lot more Western ground to be covered and he's going to do it.

Incidentally Small Change dated his epistle October 28 and we received it on the 26. Somebody is a fast worker, and it isn't the mails.

A female reviewer on one of the local evening newspapers, in reviewing "Conflict" at the Central Theatre, stated that Priscilla Dean showed promise of becoming an emotional actress of high merit. This patronizing air is really quite humorous. Miss Dean has proved time and time again that she *is* one of the screen's foremost emotional actresses.

In the same review the young woman also states that Rawlinson plays his part, as he always does, with a wink at the audience, and with the air that he knows it is all foolish melodrama. More humor. In "Conflict" Rawlinson plays a straightforward melodramatic hero, with no winks, not even at the reviewer.

Wouldn't it be in better taste in the future if the positive reviewer prepared her unqualified statements with *"we think."*

* * *

Vera Stedman, one of the popular younger stars of Christie Comedies, known in private life as Mrs. Jack Taylor, is the mother of twin girls, born a few days ago in a Los Angeles Hospital.

* * *

M. J. Connolly, casting director for Cosmopolitan productions, is a papa the second time. Mike and Mrs. Connolly have been made legal parents of six-months'-old Susan Borst by the New York Surrogate, after having taken care of the baby from the time she was six weeks' old. The Connolly's took the baby out of a hospital, her mother having died soon after she was born. Susan was very sick and Mrs. Connolly nursed her back to health Although they have one son nine years' old, the Connolly's grew so fond of Susan that they legally adopted her.

"Yesterday's Wife" is usually considering candidates for tomorrow's husband.

On the occasion of his leaving the managing editorship of Motion Picture News, Curley Welsh was tendered a farewell luncheon at the Claridge, on October 21, by the editorial and advertising staffs of the News, and presented with a handsome watch by his erstwhile associates.

Welsh entered upon his new duties with the F. B. Warren Corporation on October 24. George Gould, for some years Welsh's assistant, has been appointed managing editor of the News.

* * *

Lou Rogers, president of the Rialto productions, is on a business trip, covering Buffalo, Detroit, Chicago, Cleveland and Cincinnati, in the interests of his corporation, who control the new issues of the Winsor McKay Comedies and the Funny Face Comedies; also the "Lee Kids." He is expected back the latter part of this week.

* * *

This week the Strand Theatre held three "college nights" in conjunction with Charles Ray's timely football picture playing that house. Joe Plunkett invited the football teams of a trio of local universities and the teams, of course, brought along a troop of supporters. The parties turned out to be gala occasions. Each evening the box that held the particular team was decorated with the college banner and the orchestra played the college song, while the spotlight was on the team. On Monday the Columbia team was present, on Wednesday the New York University and on Thursday the Fordam.

* * *

John C. Ragland took his touring cap, which he always wears on trips, off its hook, and entrained for Chicago this week, to be present at the First National convention.

* * *

Clinton M. White, Arrow special representative, left on Saturday for Philadelphia, to close up some important deals on which he has been working for some time.

Thousands of people have been soaked because the stock they bought in movie projects was watered.

On Saturday, October 22, at Pelham, N. Y., Melvill A. Shauer, manager of the advertising accessories department, Famous-Lasky, and son of Assistant Treasurer Emil E. Shauer, was married to Miss Miriam Brady, of Pelham. Shauer was the honor guest at a luncheon given by Eugene J. Zukor at the Hotel Commodore on Thursday, October 20, and which was attended by twenty of the former's business associates.

* * *

Oh little spruce tree, don't you cry,
You'll be a "statement" bye and bye.

* * *

Sidney Davidson, of the Weshner-Davidson Agency, announces the withdrawal of Jules J. Paglin from the organization and the changing of the name from Paglin-Davidson Agency. David Weshner has become the new member of the organization to fill the vacancy left by Paglin, who is going to the advertising field in New Orleans.

Weshner was formerly advertising manager of Motion Picture Post and also was treasurer of the Tanney Printing and Publishing Company. He has had a number of years of advertising and publicity experience and will be in charge of the publicity and exploitation department of the agency.

* * *

S. R. Kent, general manager of distribution, Famous-Lasky, has announced the following promotions in the Paramount sales organization: M. C. Hughes, formerly branch manager at New Haven, has been appointed branch manager at Cincinnati, succeeding Frederick Streif, resigned. John Powers, formerly salesman connected with the New Haven office, has been appointed branch manager succeeding Hughes.

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Tony Luchese, the live wire exchangeman from Philadelphia, was a visitor in town this week.

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Milton C. Work, of World Film, is one of the world's foremost authorities on auction bridge whist. His latest book, an exaustive and revised study of the game, published by the John C. Winston Company, is just off the press.

* * *

J. S. Jossey, special representative for Arrow, has returned to the home office after three months on the road, in the interests of the company.

HALLOWE'EN

Mary Miles Minter, Realart star, posed for us so that we could have an appropriate picture for the season

Jossey visited the Central and Middle Western States on this trip and reports business excellent. He says he came back with a grip full of contracts for the new Arrow product, which he claims is being most enthusiastically welcomed everywhere.

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After having appeared for some years in films, Irene Castle Tremaine is returning to vaudeville for a tour.

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Another picture star that is returning to the two-a-day is none other than Will Rogers, who will go over the Shubert route. He is to headline the bill at the Winter Garden in the immediate future. It is reported that his pay envelope will contain encouragement in the form of some $3,000 per week.

* * *

And yet another film star, it is said, will appear in the glare of the footlights. This will be the youthful and befreckled Wesley Barry, who heretofore has never acted in legitimate drama. It is understood that Wesley will appear in a revival of "The Dummy" in the role of the juvenile detective.

* * *

Joseph M. Schenck is going to Japan soon.

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Marcus Loew will leave for Los Angeles early next week on another tour of inspection of the Metro studios. While on the coast he will also open his new State Theatre in Los Angeles.

"When Youth Rebels" the family slipper can generally be relied upon to quiet the insurrection.

George Loane Tucker's "Ladies Must Live," concerning which there has been much conversation, has finally been edited and is ready for presentation. Hugo Riesenfeld will show it at the Rivoli Theatre, probably early in November.

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Edmund Goulding has returned from London.

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November 7 is the date of the annual A. M. P. A. blowout, if not more so.

In the Independent Field

New Hoxie Film

Jack Hoxie, Arrow's popular Western star, has started work on the second picture of the series of six he is making for Arrow under the supervision of Ben Wilson.

Feature Completed

Director Dell Henderson has completed "The Girl From Porcupine," the second James Oliver Curwood picture, for Pine Tree Pictures, Inc., for Arrow distribution. Faire Binney and Buster Collier featured.

Jimmie Adams in Hallroom Comedies

Upon his arrival at the West Coast, Jack Cohn announces that he has added Jimmie Adams to the cast now appearing in Hallroom Boys Comedies in the support of Sid Smith. Mr. Adams has won a wide reputation by his work in comedies released by Educational Films Corporation.

Hirsch Forms New Company

Nathan Hirsh, president of Aywon Film Corporation, announces that, due to the success that has attended the distribution of the series of Big Boy Williams and Snowy Baker series of features, he has secured several more productions of the same character which are now ready for release; also that he has formed a new company, Photocraft Productions, Inc., of which he is president, which will soon release a production intended for the best class of first-run theatres, and which is now nearing completion.

Grace Davison to Appear in Person

Grace Davison, star of the J. G. Pictures, will make several personal appearances in New York and Brooklyn in connection with the showing of her picture, "Love, Hate and a Woman," an Arrow release. This is the first of a series of four pictures which are being made for Arrow and distributed in New York by The Merit Film Company.

Kineto Company Has New Series Titled "Great American Authors"

Charles Urban has completed a series of twelve single reel pictures, each dealing with a celebrated author, grouped under the title of "The Great American Authors." The first one dealing with John Greenleaf Whittier is being presented at the Strand Theatre, New York, during the current week.

Beside their educational value, each is interesting from the standpoint of entertainment, as the spectators not only get a clear view of the life of the men, but there are visualized some of the characters that each made famous.

The entire series was directed by James A. Fitzpatrick, who has specialized in subjects such as these and who directed "The Courtship of Miles Standish." He is now directing a new series for Mr. Urban to be called "Great American Statesmen."

All of the subjects are being edited by Mr. Urban and will be released as Urban Popular Classics by the Kineto Company of America. Among the famous authors included in the series are James Russell Lowell, Washington Irving, Nathaniel Hawthorne, Henry Wadsworth Longfellow and Edgar Allen Poe.

The reel dealing with Whittier, which is being well received by audiences at the Strand, shows the poet's birthplace at Haverhill, Mass. The Haunted Bridge where he built his first log cabin, the academy where he worked his way, first as a shoemaker and then as a teacher, his home at Amesbury, where he lived with his mother and sister and his burial place in th Union Cemetery.

Then follows scenes depicting his most famous characters, subtitled with quotations from his poems. His own boyhood is epitomized in "The Barefoot Boy" and the sad sweetness of his work is illustrated in "Maud Muller."

Mr. Urban has been highly complimented by noted educators upon this series, for instance, Ernest L. Crandall, director of lectures and Visual Instruction for the New York Board of Education, says that these subjects contain just enough of human interest, historic background, episode and picturesque embroidery, to create atmosphere, to whet the appetite and prove refreshing and instructive without being didactic and boresome. After praising Mr. Urban and Mr. Fitzpatrick he compliments the Strand management for booking this series, stating it is a hopeful sign when producers and managers recognize the possession by the theatre-going public of an informed taste and sound moral and aesthetic instincts.

"Nan of North" Nears Completion

Work on "Nan of the North," Arrow's sensational serial, is nearing an end, according to reports received by that company from Ben Wilson, the producer. This serial is said to be the best that this well known producer has ever made. The scenes are laid in Yellowstone National Park. Ann Little is starred and the direction is in the hands of Duke Worne under the supervision of Ben Wilson.

First Reeves-Aye Film Completed

"The Yellow Streak," co-starring "Bob" Reeves and Maryon Aye, made by the Regell-Brown productions, has been completed. Work on the second of the "Cactus Features" will start immediately. The working title of the second picture is "The Double Reward."

Victor Hugo Halperin has been engaged to write the remaining sixteen stories for the Reeves-Aye combination. The pictures are in two-reel form with the cactus atmosphere prevailing throughout.

Albert Regell is in charge of direction and Irving M. Lesser and Mike Rosenberg of Western Pictures Exploitation Company are selling the series.

Buys Davis Film

Another sale on "The Heart of the North," the Canadian Northwest feature being distributed by Joe Brandt and George H. Davis, which was directed by Harry Revier. This production has been bought by Pearce Films, Inc., of New Orleans for Mississippi and Louisiana.

Two Sales

C. B. C. Film Sales Corporation has sold "Dangerous Love" and a series of Star Ranch Westerns to Al Kahn of Federated Film Exchange of Omaha, and "Dangerous Love" to Peter Oletsky of Federated Film Exchange of Baltimore.

Japanese Princes Entertained by Ben Wilson at His Studio

The Ben Wilson studio at Hollywood was the locale for the recent meeting of the members of the Japanese Royal Party now visiting the states. The party consisted of Princes Asa-Akira and Hiretada, Commanding Admiral Haureku Saito and a troupe of forty officers.

The royal party arrived in Los Angeles and spent the first part of the day riding through the city. At the Ambassador Hotel, a luncheon was spread in their honor after which they were taken to the studio. A magnificent set was prepared and tea served. Eddie Lyons, the "Arrow" comedian now filming a series of comedies at the Wilson studio, enacted a scene from his current production. A number of Japanese pictures are now being produced at the Wilson lot by M. Dazai, who assisted Mr. Wilson in greeting the guests and acting as interpreter.

Beyfuss Tells Why "His Nibs" Goes to Independent Market

Following the announcement of the sale of Charles (Chic) Sale in "His Nibs" to "His Nibs" Syndicate, Inc., Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, explained why this feature production was sold to the independent field, as many national distributors were desirous of releasing it.

"The real exploitation value of many of the good productions now being released through a program arrangement is, in the majority of cases, sacrificed through the necessity of selling in quantity," said Mr. Beyfuss, "and where wholesale selling tactics are used exploitation values are not in all cases an essential.

"It is also true that many of the productions being released on a program basis have unusual exploitation possibilities, which, because they are sold in quantity, or in such rapid succession, are not properly taken advantage of. This, again, is obvious to any one who has closely followed every development of the industry.

"'His Nibs' has been conceded to have unlimited exploitation opportunities. The proper channel through which this picture may be distributed, and to take full advantage of this essential quality, is the market that will give the picture individual attention. No program at this time will do it; it has remained for the independent market to exploit a production to the limit of its possibilites.

"That will explain why 'His Nibs' is going to the independent exchange."

Limehouse Realty in Paramount Film "Three Live Ghosts"

Genuine bits of the real London Limehouse district will be seen in the early scenes of "Three Live Ghosts," which George Fitzmaurice is now making in England for Paramount.

To those Americans who only know this quarter of London as it lives in the pages of Thomas Burke's famous stories, it will be interesting to see Limehouse as it really is, the twilight glamour of literary romance dispelled by the sober daylight of reality.

The celebrated Chinese quarter, which most tourists seem to imagine vaguely as a vast uncharted district of darkest London, in reality only comprises the two thoroughfares of Limehouse Causeway and Pennyfields. It is true that there every store one passes has the sign in Chinese characters and that most of the folk one meets are yellow men.

But the American who would seek an atmosphere of mystic beauty or sinister romance in Limehouse Causeway or Pennyfields must of needs be disillusioned. At least the party from the London studio that took this route to the Limehouse water-front saw no dreamy-looking Chinamen or flower-like girls, but only a number of yellow men in European clothes.

Many of the houses were curtained in the correct style of the British bourgeois, and as though determined to destroy the last illusion, many of the Chinese residents had a printed notice conspicuously placed in their windows to the effect that they were whole-heartedly supporting the district authorities in their attitude of protest against the levy of excessive rates and taxes.

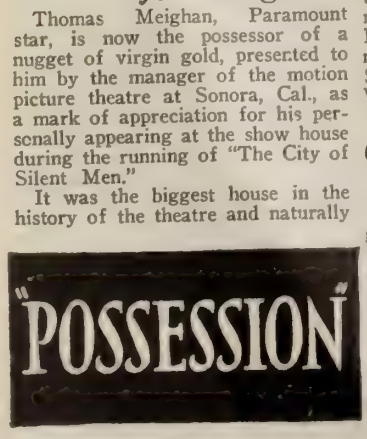
Buck Jones in Texas Picture

"Riding With Death," a mid-November release by Fox Film Corporation, starring Buck Jones, is a story of the Texas Rangers. It was written for the screen by Jacques Jaccard, who also directed the production. There are ten important characters in the cast and many extras appear in the picture. Betty Francisco plays the feminine lead.

Gold Nugget for Meighan

Thomas Meighan, Paramount star, is now the possessor of a nugget of virgin gold, presented to him by the manager of the motion picture theatre at Sonora, Cal., as a mark of appreciation for his personally appearing at the show house during the running of "The City of Silent Men."

It was the biggest house in the history of the theatre and naturally the management was delighted. Mr. Meighan was in Sonora, Jamestown and surrounding villages, making scenes for "If You Believe It, It's So," directed by Tom Forman. The story is by Perley Poore Sheehan and was adapted by Waldemar Young.



Cabanne to Film R-C Production

William Christy Cabanne has begun to assemble the cast for his next R-C Pictures' production, filming of which will start at a New York studio within a few days. It will be called "Women of Conquest" and depict a story of contemporary New York life from Mr. Cabanne's own facile pen.

Among those already signed for the cast are Willie Collier, Jr., Billy Quirk, Charlie Craig, Miriam Battista, Doris Eaton, Billie Dove and Virginia Ogden, who scored a hit as the gossip in David W. Griffith's "Way Down East."

Exhibitors Like "Tropical Love"

Many exhibitors, it is reported, have commented in very favorable terms over the excellence of "Tropical Love." According to advices from the offices of Playgoers' Pictures, the production is distinguished by an excellence of photography and scenic beauty seldom matched on the screen. Ralph Ince, the director, took a company of American players to Porto Rico, and the entire feature was taken "on location." Ruth Clifford has the leading role.

Select Sales Organization Busy Preparing for "Selznick Week"

Branch managers and salesmen in Select's thirty exchanges are declared to be on tip-toe with eagerness to make "Selznick Week," November 13-18, develop more Selznick pictures on the screens of the land than in any period since Lewis J. Selznick has been a producer. The preliminary arrangements have been completed and the decks cleared for a campaign of salesmanship that is intended to reach the manager of every screen in the United States and Canada.

Sam E. Morris, vice-president in charge of distribution, declares that there has been encouraging reaction to the initial advances of the Select selling force that indicates a successful outcome of "Selznick Week." The picture showmen who have thus far been approached have shown a hearty interest in the Selznick product, ranging from star series to special features.

"We have been busy all summer with productions," says Mr. Morris, "and we desire to prove to theatre managers and their public that we have not been wasting our resources. We promised 'Forty from Selznick' this season and we are trying to get at least one picture on as many screens as we possibly can during 'Selznick Week' to demonstrate to showmen the caliber of production they may expect as our share of this season's pictures.

"We are trying also to extend the circulation of the many good films we have turned out during the preceding term. Basing our drive on the perfectly sound theory that a picture is new in every town where it has not been shown, we are developing success early in the campaign with several productions that are just as good pictures now as they were when produced several months ago.

"Showmen are also booking our later pictures as a result of the 'Selznick Week' drive and our newest special, 'A Man's Home,' is meeting with particular favor in first run theatres and in the larger communities. 'Selznick Week' is sure to have a beneficial effect upon future business for our star series and specials. Elaine Hammerstein, Eugene O'Brien and Conway Tearle have had the first of this season's series released and showmen can set their expectations at the standard established by 'Handcuffs or Kisses,' 'Clay Dollars,' and 'After Midnight,' the openers for these stars."

"Theodora" Plays to Capacity

One of the biggest hits ever scored by any motion picture—that sums up the public and critical reception accorded to Goldwyn's Italian spectacle, "Theodora," made by the Unione Cinematografica Italiana from Sardou's famous drama, now showing at $2 top price at the Astor Theatre, New York.

The commodious Astor Theatre is unable to accommodate the crowds that nightly seek admittance. During the first week of its run, "Theodora" played to absolute capacity both during the afternoon and evening and grossed close to $20,000, exclusive of the opening night's receipts. Indications are that it would fill a theatre as vast as the Capitol for a long time.

The world's most famous screen comedian, Charlie Chaplin, visited the Astor to see "Theodora" the night after his arrival back in the United States from England and France, and he wrote the following commendatory letter to Samuel Goldwyn, president of Goldwyn Pictures:

"Dear Mr. Goldwyn: I want you to know how thoroughly I enjoyed 'Theodora.' It is a great spectacle. Many of the scenes are a revelation in magnitude and artistry. Such productions are very helpful to the motion picture industry."

Seats for "Theodora" have been placed on sale four weeks in advance at the Astor box office.

Rogers Picture Drawing Crowds in Los Angeles

Telegraphic reports to Goldwyn from Miller's Theatre, Los Angeles, where Will Rogers' new Goldwyn photocomedy, "Doubling for Romeo," by Elmer L. Rice, received its first pre-release showing, state that the comedy is a knockout of unprecedented proportions. The telegram reads:

"Doubling for Romeo' broke all three-day attendance records at Miller's Theatre except one. At the opening on Thursday night, October 13, at seven o'clock, it had the longest lines in the history of the theatre. They began forming at six o'clock. The house was packed for the opening show at a quarter to seven.

"The people at the end of the line for the first show waited for the second. Business is keeping up and it looks like a long run. Press and public think it one of the best and funniest pictures of the year. Rogers made personal appearances at the evening shows on Thursday and Friday, receiving an ovation."

Picture Arouses Wide Discussion of Reformatories

The first of Elaine Hammerstein's contributions to this season's "Forty from Selznick" has awakened great controversial interest in the newspapers and created no end of discussion on the general topic of reformatories and "penology." In this Thomas Edgelow story, first printed in Young's Magazine, Miss Hammerstein enacts the role of a girl unjustly incarcerated in a girls' reformatory, and the things that are complained of in the management of such institutions are exposed.

These discussions have opened new exploitation angles for "Handcuffs or Kisses" and give opportunity for showmen to foment agitation in every community where the picture is screened, for such institutions are a part of the reformative system in a vast majority o the states.

Critics Marvel at Success of "Peter Ibbetson" Translation from Stage to the Screen

Seldom, if ever, has a motion picture been more cordially received by the newspaper critics of New York than was George Fitzmaurice's production, "Forever," which presented under its original title, "Peter Ibbetson," opened a week ago Saturday at the Criterion Theatre.

The New York newspaper critics, Paramount points out, are sometimes finicky in their screen likes and dislikes, and never more so than when the subject to be reviewed has previously been presented on the stage. So when a play so popular as was John Nathan Raphael's version of George Du Maurier's "Peter Ibbetson" is adapted to the screen, it may be expected that the reviewers will be hypercritical. The more remarkable, therefore, is the quantity of praise they have bestowed in this instance, says the Paramount statement.

The Evening Post noted "the poetic charm which lingers throughout the production; there are sunshine, laughter and tears which sway the audience as the picture wills." Alan Dale in the American sounded the same note when he said: "It is romantic. It is poetic and it is filled with a gentle optimism that is rarely seen on the screen." Wallace Reid's acting, he said, "was a notable achievement. . . . Few actors could have done as much with it."

"Little Short of Marvelous"

The Evening Telegram said: "It is seldom that a photoplay achieves such complete transposition of the spirit of one of the lovelier works of literature as has been accomplished in 'Peter Ibbetson.' . . . As a development of the film director's art the play is little short of marvelous."

"See 'Peter Ibbetson'" advised the Daily News, for, as the Telegraph said, "it had been given enthusiastic advance notices and hailed as a remarkable picture, and in this instance a film has lived up to all that was said about it previous to its presentation."

"A screen triumph for George Fitzmaurice, its producer," was what the Sun called it, while the Times, dwelling more at length on Mr. Fitzmaurice's achievement, said: "His scenes are gracefully composed, effectively lighted and softly toned, without sacrifice of clearness. Many of the sets of 'Peter Ibbetson' are a treat to the eye, and some of them are dramatically expressive, too."

The Call said that here is "a moving picture that improves on the play from which it was adapted. . . . The charm of the settings and the perfect characterizations help to make a production which undoubtedly sets a new standard for American films." And the Mail, in the same vein, said that "it is but rarely that a novel or a stage play receives just treatment when it is transferred to the silver sheet, but 'Peter Ibbetson' is a worthy piece of work, deserving of all praise."

Notable Cast for Pauline Frederick

A notable cast will support Pauline Frederick in "Judith of Blue Lake Ranch," production of which began at the West Coast studios of R-C Pictures on October 3.

Colin Campbell, director, exercised care to pick men and women who resembled the characters as they were described by Jackson Gregory when he wrote his novel of western ranch life. Among the players are Thomas Santchi, Otis Harlan, L. C. Shumway, Dave Winter, Billy Elmer, Clarissa Selwynne, Jean Calhoun, Tom Bates, Jack Curtis and Eugene Pallette.

Yes, "Saturday Night" Will Have a Bathroom Scene; Novel Shower Is Designed for Edith Roberts

Although the announcement was made some weeks ago that "Saturday Night," Cecil B. DeMille's latest Paramount picture, would not contain a bathroom scene despite the soap-and-water atmosphere of the tile, the temptation to film such a setting evidently proved too strong for the producer. "Saturday Night" boasts of a bathroom that surpasses "Male and Female" and "Why Change Your Wife?" in both beauty and opulence.

The setting in question was designed by Paul Iribe as a background for Edith Roberts, who is one of the principal players in the all-star cast. Black and gold are the predominating colors and the finished room represents the work of the famous French artist at his best.

One of the unique features of this bathroom is an inverted shower bath. It consists of a pedestal standing in a sunken bowl. Around the edge of the pedestal are the inlets through which the water is sprayed upward over the bather. The height of this spray can be regulated so that it will not mar milady's coiffure.

Another interesting departure is a built-in, triple-mirror dressing table of unusual design and ultra-complete equipment.

This set is only one of many designed by Mr. Iribe for this picturization of Jeanie Macpherson's story in which Leatrice Joy, Edith Roberts, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Julia Faye, Edythe Chapman, James Neill, John Davidson and other notable players appear.

Pathe Adds "The Custard Nine" to List of November Releases

Pathe Exchange, Inc., announces the two-reel presentation of Harris Dickson's Saturday Evening Post story, "The Custard Nine," to be added to the collection of short subject features which have been scheduled for release the week of November 6. Each character is played by a colored actor.

"Cupid, Registered Guide," is the next two-reel drama from the pen of Holman Day to reach the screen. Edgar Jones and Edna May Sperl are the featured players. "Just Dropped In" presents Harold Lloyd surrounded by a beauty chorus in his next re-issued one-reel comedy. He is assisted by Bebe Daniels and "Snub" Pollard. "On a Dangerous Coast" is the seventh episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison.

"On Location" is the title of the latest Hal Roach comedy, featuring "Snub" Pollard. "The Fox and the Goat" is the current animated cartoon of the "Aesop's Film Fables" series produced by Fables Pictures, Inc. Pathe Review No. 128 presents a diversified group of subjects. Pathe News Nos. 90 and 91 present important events.

SCENE FROM CONWAY TEARLE'S SELZNICK RELEASE, "A MAN OF STONE"

"Foolish Age" Evokes Approval; Exhibitors Like Star and Story

The large number of first run bookings obtained for "The Foolish Age" and the enthusiastic expressions of approval bestowed upon the production by exhibitors in all parts of the country, practically guarantee a career of the utmost brilliance for Doris May, the star, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Although heretofore Miss May has been seen as a co-star with Douglas McLean, her success in "The Foolish Age" is regarded by her sponsors as unquestioned evidence of her own widespread popularity and her value as an individual attraction. Henceforward she will star by herself.

A gratifying welcome was tended Miss May, not only in New York and environs but on the West Coast and in theatres of the Middle West as well. The engagement of "The Foolish Age" at Barbee's Loop Theatre, Chicago, was a flattering success viewed from all angles. Despite inclement weather the week's gross touched a high mark. The engagement was made a gala event, of which Mr. Barbee took personal charge. The theatre was decorated in carnival effect, with lanterns, and vari-colored bunting.

Under the direction of Hunt Stromberg, who supervised the production, together with William A. Seiter, the director, a special publicity and exploitation drive was concentrated upon Chicago. Complimentary notices were received from the daily newspapers of Chicago, with special comment as to the skill of Miss May in light comedy roles.

R-C Film to Be Made by Gasnier

A cast of superlative merit, it is said, has been assembled for L. J. Gasnier's coming R-C Pictures' production, "The Call of Home," based upon the widely read novel, "Home," by George Agnew Chamberlain. It is now in the course of production at the R-C studios at Hollywood.

"The Call of Home" is reported to rival "The Old Nest" and "Over the Hill" in heart interest. Mr. Gasnier's cast includes: Irene Rich, Ramsey Wallace, Leon Bary, Carl Stockdale, Jobyna Ralston, Margaret Mann and Robert Bolder.

"POSSESSION"

Pathe Says "Hurricane Hutch" Is Most Successful Serial It Has So Far Produced

That "Hurricane Hutch," the new Pathe serial starring Charles Hutchison, bids to be the most successful serial ever produced by Pathe is being proven daily, Pathe says, by reports which come in regarding the chapter play's box-office value, and the amount of bookings secured from exhibitors who heretofore have looked on the serial as a thing of the past.

It is doubtful, Pathe alleges, if any serial has ever had the large number of strong points attractive to an exhibitor as this chapter play. In the first place, it is stated, that it contains nothing which the most bigoted critic can complain of, and at the same time each episode is as replete with thrills and fast action as an entire serial of the average sort. In the second place, a splendid cast surrounds the Pathe "stunt star," Lucy Fox, Warner Oland, Harry Semels, Ann Hastings, Frank Redman and Diana Deer, each lending themselves to their particular characterization. The "locations," most of them being taken at Ausable Chasm, furnish as fine a background as could be desired.

A letter received from Charles H. Bowe, manager of the Olympic Theatre in Rochester, N. Y., shows the exhibitor's attitude toward the Pathe chapter play. Mr. Bowe writes: "The serial, 'Hurricane Hutch,' which we are now playing at the Olympic Theatre, has proven to be one of the best serials we have ever played, and is exceedling all expectations. It is certainly out of the ordinary and the audiences so far have told me it was the best ever."

Play Dates Must Be Specified on Realart Contract

J. S. Woody, general manager of Realart, is a staunch advocate of the practice of exhibitors' giving play-dates for pictures at the time they contract for them, contending that to do so is an economically sound principle for both exhibitor and distributor. Through the periodical sales bulletins to the branch managers, both he and Jay A. Gove, assistant general manager, have impressed upon managers and salesmen the necessity of securing play-dates from the exhibitors, and the Realart Star Franchise for the current season's product carries a calendar on its reverse side which must indicate these dates before the contract is ratified.

Booking Begun on "A Man's Home" Show Biggest Theatres in Line

When Manager Buck opened his new Boulevard Theatre in Baltimore, with "A Man's Home," then giving the first public exhibition of that Ralph Ince production, the volume of bookings on which the Select sales organization has been driving for the past fortnight was inaugurated. The biggest cities, with influence on surrounding territory, are beginning to fall in line while other important centers, all over the country, are booking the Selznick special on first run.

From the list of contracts thus early assembled selection has been made by Sam E. Morris, general manager of Select in charge of distribution, to give exhibitors in various sections of the country an idea of the class and standing of first-run theatres that will show "A Man's Home." The list, as sent out from Mr. Morris', includes:

Eugene Roth's California Theatre, San Francisco, where the Selznick special will have its Pacific Coast premier;

Ascher Brothers' Roosevelt Theatre in the Chicago "Loop" Circuit of theatres;

Boston Theatre, Boston, where "A Man's Home" will be introduced to the New England territory;

Frank Black's Circuit of "Down East" theatres;

Crandall's Metropolitan Theatre, Washington, the entire Crandall Circuit in the National Capital as well as in Cumberland and Martinsburg;

Criterion Theatre, Oklahoma City, where "A Man's Home" is to be seen for the first time in the southwest;

Ben Apple's reopened American Theatre, Troy, N. Y.; J. J. Walker's Barcli, Schenectady; J. P. Papayanako's Olympic, Watertown, N. Y.;

Frank Wood's Rialto, Sioux City, and Geo. W. Allen, Jr.'s Capitol Theatre, New Bedford.

Select salesmen are offering "A Man's Home" as their leader for "Selznick Week," November 13-19, and a concentrated effort is being made to fill the screens of the country with the attraction Lewis J. Selznick declares is the best picture he has ever made.

Doris May, Star in R-C Picture

The work of filming "Eden and Return," Doris May's second starring vehicle for R-C Pictures, is progressing rapidly at the R-C Hollywood studios under the direction of William A. Seiter, and general supervision of Hunt Stromberg. "Eden and Return" will follow "The Foolish Age" as the second Doris May release. It is a romantic comedy.

Critics Praise Rogers-Goldwyn New Production

"'Doubling for Romeo' is about the most hilarious thing Mr. Rogers has ever done," says the motion picture critic of the New York Times, about the comedian's performance in his latest Goldwyn photoplay which is in the second anniversary week bill at the Capitol Theatre. "The picture is a broad burlesque. It is boisterous fun, sprinkled with Mr. Rogers' observations, most of which are pointed with original wit."

"Doubling for Romeo" is said to be Rogers' biggest screen success. "A thoroughly giggly, at times boisterously laughable picture play," says the reviewer on the Morning World. "The Rogers' style creeps into the captions right at the start. Rich in the satire of the motion picture colony's traditions. At least once every five minutes Mr. Rogers hurls a comic brickbat at the tricks of the cinema trade."

"The satire on the movies is delicious," says the New York Herald. "A comedy that is a bright ray of hope in a world that is murky with mere motion pictures." "Contains some subtle and delicious satire," says the Journal of Commerce, "and Rogers is altogether delightful. The titles are typical gems of Will Rogers' humor." "An extremely amusing bit of nonsense," says the Tribune, "directed with a keen appreciation of all the humor the authors have written into it." "The humor of the situations extremely clever," writes the critic on the Telegraph, "and the 'Romeo and Juliet' episodes amount to genius. Rogers as dry and amusing as one expects him to be." "You will laugh at it," said the News. "Most funny when it burlesques the movies."

Nothing Rougher Than Scrapping for Bert Lytell

Bert Lytell declared this week at the Metro studios in Hollywood that he will refrain hereafter from indulgence in such hazardous sports as tennis and go in for nothing that is rougher than prize-fighting.

This decision came from the star after battling several savage rounds with William Elmer, a Western pugilist, in the fight scenes of "The Right That Failed" without so much as a black eye, only to tear several ligaments in his arm the following day in a tennis match at a country club near Los Angeles.

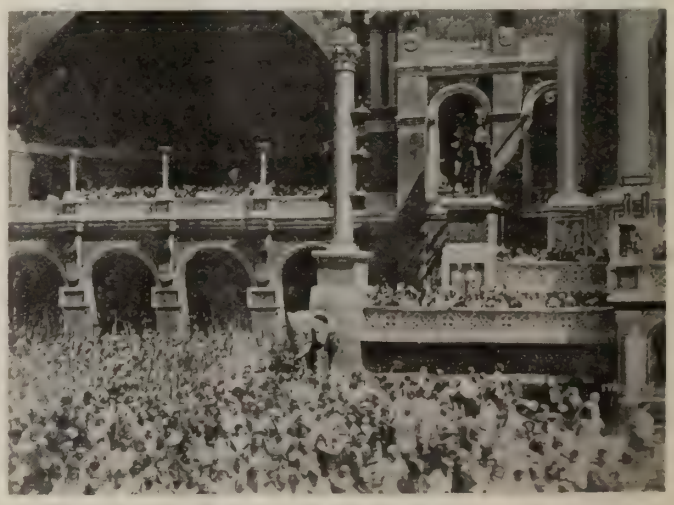
Mr. Lytell has his left arm in a cast; and it is unlikely that he will be able to use it for a week or so, until the ligaments knit together.

C. C. BURR
Producer of the Torchy Comedies, released by Educational

Engages Marshall and Miss McDowell

Tully Marshall, who has just terminated an engagement with Thos. H. Ince, returns to the Marshall Neilan fold in the production of Booth Tarkington's famous "Penrod," starring Wesley Barry. He will portray the part of Henry Passloe Schofield, father of "Penrod."

For the part of Ma Schofield, Mr. Neilan has closed with Claire McDowell. George Dromgold has another important character.



SCENE FROM "THEODORA," RELEASED BY GOLDWYN

William Russell and Helen Ferguson in Fox production, "Desert Blossoms"

Goldwyn Films Exclusively in 1,100 Theatres

Returns from Goldwyn's twenty-two branch exchanges on the National Goldwyn Week bookings show Goldwyn says, that 1,100 theatres are devoting the present week to Goldwyn features for half the week in addition to the thousands that are showing them for one or two days in the regular course of business.

Goldwyn officials express themselves as being well satisfied with the results of the firm's first National Goldwyn Week. The branch exchange managers and the individual salesmen entered enthusiastically into the proposition and each exchange turned in a large amount of business on the week.

Exhibitors screened Goldwyn pictures of all ages, from the first year product to "The Old Nest," and "Dangerous Curve Ahead," the two big fifth year productions

Conway Tearle to Be Shubert Star on Stage

The announcement from the Shuberts that they are assembling a company to play "A Mad Dog," in which Conway Tearle will star, calls attention to new activities for this Selznick screen leader. All summer Tearle has been engaged at Selznick's studios in Fort Lee, N. J., building pictures to be released as his share of this season's "Forty from Selznick," and having stocked pictures to cover the early issues of the Tearle series, the way is opened to his appearances on the stage.

It was his years of experience in the drama, as star and leading man, that influenced Myron Selznick, vice-president in charge of production, in raising Tearle to the position of a regular Selznick star. His return to the stage, just as the new series of his photoplays are breaking on the screen, will give exhibitors an extra advantage in exploiting the Tearle issues.

"Enchantment" Is Ready for Release

Robert G. Vignola's first production with Marion Davies in the star role, entitled "Enchantment," is now complete in all its phases and ready for release through Paramount.

Exquisite in every detail, and regarded by those who have seen it privately as one of the finest things ever done by Director Vignola, this Cosmopolitan production has not only brought out greater than ever before the genius of the director but it reveals Marion Davies in a role which brings out her talents to the utmost.

In every detail "Enchantment" is regarded as a superb production. The novel scenic effects are credited to Joseph Urban. The scenario was done by Luther Reed from the Frank R. Adams story published some time ago in Cosmopolitan magazine.

Sale's Popularity Long Nation-wide

Charles (Chic) Sale, star of "His Nibs," in which he plays seven different parts, produced by Exceptional Pictures' Corporation, is one of the most popular artists upon the vaudeville stage today. In practically every city he plays, he is requested by the various clubs, organizations, chambers of commerce and other public bodies to appear, either to attend banquets, or to present his vaudeville offering.

During his stay in St. Louis, the week of October 23, he appeared at the St. Louis Chamber of Commerce, and a telegram received by Alexander Beyfuss, vice president and general manager, at the headquarters of Exceptional Pictures, expressed delight at his art.

"Clay Dollars" Opening Film of O'Brien's Selznick Series

With the current release, "Clay Dollars," the Eugene O'Brien star series gets well under way and promise to add an attractive group of pictures to the announced "Forty from Selznick" for the coming season, the company says. "Clay Dollars" shows O'Brien in a new line of screen characterization, in which he is as much of a comedian as he is the typical leading man that has won for him increasing popularity.

In the original announcement from Selznick the promise for the new season was made to include O'Brien in a hand-picked series of photoplays. His vogue having been established, Selznick's organization declares that O'Brien's favor has been created through stories of a type peculiarly adapted to his light and speedy style of acting.

To further his popularity his future photoplays will be based on stories of a novel nature, giving the star opportunity to appear in pictures that will give him widest scope for his varying talents. May Tully's "Chivalrous Charlie"; Lewis Allen Browne and C. S. Montanye's "Prophet's Paradise," and C. B. Lancaster's "The Law Bringers" are three of the six stories that are to be expected in screen form, with O'Brien starring, during the season.

Nazimova's Screen Performance of "Camille" Highly Praised

Nazimova's modernized version of Alexandre Dumas' novel, "Camille," distributed by Metro Pictures Corporation, opened Sunday, October 16, at the Rivoli Theatre, New York, for an initial showing of two weeks. Commendatory expressions concerning the picture were not confined merely to the star and the story, for emphasis also was laid upon the exceptional beauty of the photography.

Concerning the star and her latest triumph, the Herald said: "She gives an unusual interpreation, fascinating as a study in accent in the silent drama;" and Alan Dale, in the American, added: "It is worth looking at." Heywood Broun, in the World, concentrated upon the star herself, when he remarked: "We must confess that we prefer to watch Nazimova registering even unintelligible feeling than to see many of the more obvious semaphores of the screen," and he added: "She is a far more interesting person than Camille."

"Never Weaken" Highly Praised By Los Angeles Theatre Goers

Reports from the Symphony Theatre of Los Angeles say that the premier showing of Harold Lloyd's Associated Lloyd Comedy, "Never Weaken," created a sensation with its patrons. Dr. H. B. Brockwodel, of the Symphony, wired J. E. Storey, sales manager of the Associated Exhibitors, the following message:

"Accept thanks for world's premier showing of Harold Lloyd in 'Never Weaken.' All attendance records for any previous week broken and holding him over for at least two weeks longer. Public enthusiastic about show. Nothing longer than two reels on program. Featured Lloyd only. First time ever done this territory. Previously could not tell whether Lloyd or multi-reel feature was holding crowds. Lloyd feature alone has proven effect of his drawing power. Congratulate you on this clean type of thrilling comedy."

Changes Titles of Three Films

Three R-C Pictures have undergone a change of title and are now going through the final stages of preparation prior to early release. "Mam'selle Jo," the widely read story by Harriet Comstock, which was filmed by Louis J. Gasnier with a cast headed by Rose Dione and Pauline Starke, becomes "Silent Years."

"Home," founded on the novel by George Agnew Chamberlain and directed by Gasnier will be "The Call of Home." The R-C production department is confident the story will create as a wide a sensation as "Over the Hill" and "The Old Nest." Irene Rich and Ramsay Wallace play the leads. "Phroso," produced by the French producer, Louis Mercanton, and based upon the novel of the same name by Sir Anthony Hope, will be called "Possession."

"Old Oaken Bucket" Inspires Musicians

In fifty-seven Keith houses the orchestras may now be said to be pressing the feature photoplay closely for the stellar honors. But that's because the feature, "The Old Oaken Bucket," plays right up to the musicians and gives the orchestras a chance to make the engagements the occasion for chummy intimate shows, says F. B. Warren Corporation.

May Tully's production was eagerly seized upon by the Keith musical forces and they are utilizing every possibility of the heart drama. With the title of the song as the interwoven theme, the possibilities then range from "The Sidewalks of New York" to "Home, Sweet Home," "Sweet Rosie O'Grady," "Dear Old Pal" and a host of well remembered favorites.

Public Demand for "His Nibs" Is Increasing

Even prior to announcement of distribution which is made this week by Alexander Beyfuss, vice president and general manager of Exceptional Pictures' Corporation, the exhibitor demand for "His Nibs" has been remarkable.

From every section of the United States requests have been received from theatre managers for information as to the method of releasing this unique feature production, in which the star plays seven distinct characters for the first time in motion picture history.

Hayakawa Film

Working of filming "The Vermilion Pencil," with Sessue Hayakawa in the star part, will begin at the R-C Pictures West Coast studios on October 26, according to advices from R. J. Tobin, director general of production. "The Vermilion Pencil" will be directed by Norman Dawn, who also supervised the production of "Street of the Flying Dragon," scheduled for release January 8.

Pathe News Shows Scenes of Starvation in Russia; Base Ball Series and Other Events

Immediately following the wide newspaper publicity given to the arrival in this country of Pathe News first films of famine scenes along the Volga in Bolshevik Russia, a second series of these pictures are screened for the general public everywhere in issue No. 83. They were obtained at the expense of seven months' time and 3,300 miles of travel in the famine stricken districts by Pathe Cameraman Georges Ercole.

In this number of Pathe News the triumph of the New York Giants is pictured, and in No. 84 is witnessed the crowning of "Babe Ruth" as king of baseball. While the Irish leaders pursue their negotiations for peace, parties of the "rebel" army are seen drilling and at practice with revolvers and rifles in preparation for a possible resumption of hostilities. Many of these men are veterans of the great war.

In Pekin, China, you see John D. Rockefeller, Jr., present at the dedication of the Pekin Union Medical College, which is the gift of the Rockefeller Foundation. Mr. Rockefeller is received by Hsu Shih Chang, president of the Chinese Republic. Leading personalities figuring in the railway strike menace, which involves a possible walk-out of 2,000,000 men, are pictured. Votes for the strike are counted in the presence of E. L. Sheppard, president of the Order of Railway Conductors.

Attractive Paper for Dwan Picture

An attractive array of posters has been prepared by Associated Exhibitors on its next release, the Allan Dwan production, "The Sin of Martha Queed." This consists of one twenty-four sheet, one six sheet, two three sheets and two one sheets. In all the posters much care was taken in order to get over the appeal of the picture without resorting to any flaring displays which would tend to put an improper interpretation upon the title of the picture.

It is scheduled for release through Associated Exhibitors on November 6.

First National Transacts Big Railroad Deal

One of the largest single railway ticket transactions, excepting political convention deals, that the New York Central lines have had in years, was completed last week by Associated First National Pictures, Inc. First National held a "Get Together" in Chicago on October 24, 25 and 26, and theatre owners from all parts of the country were in attendance. The tickets for a majority of these delegates, together with Pullman accommodations, were purchased through the New York office of the New York Central.

In addition to the representatives of the 3,000 theatre owners who are members of the Associated First National organization, a number of the association's stars were present at the Chicago "Get Together," among them the Talmadge sisters, Norma and Connie, Charlie Chaplin, Mabel Normand and Richard Barthelmess.

Scene from "Morals," starring May McAvoy, and released by Realart

Harry Myers in Metro's "Kisses"

Harry Myers, the comedian who suddenly has leaped to prominence through his enactment of the Yankee in "A Connecticut Yankee in King Arthur's Court" and of Gilly, one of the crooks in Rex Ingram's screen production for Metro, of "Turn to the Right," has been engaged to play in a second Metro picture, "Kisses.". Maxwell Karger is to direct "Kisses" with Alice Lake as the star.

Matt Moore Leaves for Los Angeles

Matt Moore, who has just finished playing the leading male role in "Sisters," the screen version of Kathleen Norris's novel made by Cosmopolitan Productions, under the direction of Albert Capellani, has left New York for Los Angeles after more than two years absence from the coast. Mr. Moore expects to visit his mother and the other famous members of his family, Owen Moore, Tom Moore and Joe Moore, all of whom are well known on the screen. Matt Moore will return East after several weeks on the coast, to begin work in a new picture, the title of which has not yet been announced.

Ralph Graves Joins Goldwyn

An important addition to the Goldwyn force of players is announced in the acquisition of Ralph Graves. He will play the leading man's role in the next Rupert Hughes picture to go into production at the Culver City studios. This is the story tentatively called "Sent for Out" in which Colleen Moore, who gave such eminent satisfaction to Mr. Hughes and the studio officials by her acting of the leading role in "The Wall Flower," will be the leading woman.

Graves, it will be remembered, scored in "Dream Street."

Selznick Says Moore-Lehrman Comedy Will Have Notable Cast

The promise comes from the Selznick organization that the new Owen Moore comedy, being directed by its author, Henry Lehrman, at the Selznick studios in Fort Lee, N. J., will be notable for its players in support of Selznick's comedy-dramatic star. Myron Selznick, vice-president in charge of production, in consultation with Moore and Lehrman, decided that the Lehrman story should be conspicuous for its essentials of cast as well as construction.

Types were required to give the farce-details of the new comedy its best presentation while feminine beauty were regarded as equally essential. Thus it was that Tom Wilson and Togo Yamamoto were brought on from Los Angeles to assume two of the most important roles in Moore's support. And in the decision to insure the embellishments of beauty two strikingly handsome players in the person of Pauline Garon and Nita Naldi were engaged as dual leads for the supporting organization.

"Musketeers" Sweeps Atlanta; Highest Praise in Criticisms

Douglas Fairbanks and "The Three Musketeers" have captured Atlanta. The Howard Theatre is giving five performances daily to capacity audiences, with the lobby packed and the street lined with those who cannot get inside, while the newspaper reviews were 100 per cent. favorable and gave this great film production the highest praise yet accorded it.

"'The Three Musketeers' is to motion pictures what Il Trovatore is to grand opera," declares the critic for the Atlanta Journal.

"Every person who misses seeing 'The Three Musketeers' has let slip through his fingers the opportunity of witnessing a most magnificent spectacle," says the review in the Atlanta Constitution.

"Dumas was the world's greatest writer of romantic fiction," says the criticism in the Atlanta Georgian, "and Douglas Fairbanks was born specifically that he might play the part of D'Artagnan in 'The Three Musketeers'."

"The Three Musketeers" opened at the Howard on Monday, October 17, at the end of a twelve days' advertising, publicity and exploitation campaign, during which the curiosity of the Atlanta public was worked up to a fever pitch, and which caused Willard Patterson to be quoted by one of the local newspaper men as saying that "The 'Musketeers' campaign was the first evidence of real showmanship anyone had ever brought to Atlanta." The home office directed the campaign.

"POSSESSION"

WILLIAM S. HART IN "THREE WORD BRAND" (PARAMOUNT)

Universal's "Winners of the West" Finds Favor as Historical Serial

"Winners of the West," the new style Universal serial starring Art Acord and written around the adventures of Capt. John C. Fremont during the gold rush days, continues to surprise Universal officials by the records it is setting. In the short time it has been available for release, it has been booked in more high class houses than any serial ever made by Universal.

As an example of the ease with which Universal salesmen have been able to put the thrills-from-history serial into elite and first run houses, it is announced that the Art Acord chapter play now is running in the Village Theatre, Wilmette, Ill. This theatre is in one of Chicago's finest suburbs and was permitted in the town only upon the best of recommendations on the part of its managers, and their promises to show only pictures of the highest possible tone. No serial ever has been shown in that theatre. One was started several years ago but was ordered off the screen.

The Universal representative in that territory held a special showing of several episodes of "Winners of the West" one morning recently, at which the directors of the theatre and representatives from the Wilmette schools and women's clubs were invited guests. There was a unanimous demand for the serial and it was booked without delay.

Another case cited by Universal in confirmation of its contention that "Winners of the West" is unique, censor-proof and highly instructive as well as entertaining, is its booking by the Girard Avenue Theatre, Philadelphia. Mr. Zottman, manager of that theatre, had barred serials from his screen for more than six years. It was only after he found that the public schools in his neighborhood were interested in "Winners of the West," that he considered it at all. He finally was sold on the idea of trying it out. He ran the first episode on three successive days.

His own reports indicate that the first day's revenue was the best he had experienced in sometime and that the second and third days absolute sell-outs. The showing of the second episode, which occurred last week, again packed his doors, Universa reports.

A novel angle to the instructive value of this serial is indicated by the action of R. Crouch, manager of the Isabel Theatre, La Grange, N. C. He recently booked "Winners of the West" so he could "show it gratis to the children of his town." So he stated in a letter to the local Universal exchange manager.

F. J. McConnell, in charge of serial exploitation for Universal, asserts that without exception the exhibitors who booked "Winners of the West" have been able to obtain first class co-operation on the part of the school authorities in their communities. In some cases where exhibitors themselves have been backward about booking the serial, the school authorities themselves have installed machines and rented the serial for the express purpose of showing their pupils the adventures, the dress, customs and thrills of life on the plains in the forties.

India Is Scene of Story of New Vitagraph Film

A unique set was erected on the Vitagraph lot at Hollywood, California, this week, for use in the new Antonio Moreno feature production, "A Guilty Conscience," the scenes of which are laid in India. Director David Smith was almost lost in the maze of Hindoo coolies and picturesque characters of the Orient who crowded the thoroughfare.

The production has for its theme a modern version of the story of David and Bath-Sheba. It will be remembered that David saw and then loved the beautiful Bath-Sheba, the wife of Uriah. King David sent the husband to the foremost ranks of a bitter battle in order that he might be slain. Then, when the period of mourning was passed, Bath-Sheba married David. But David did not escape without punishment.

In "A Guilty Conscience," the English nobleman in charge of the Civil Service Commission in India, meets and then covets the wife of one of his subordinates. Like David of old, he sends the husband into the danger line, the worst fever-ridden post under his jurisdiction. The Commissioner's conscience then urges him to the fever hole to save the husband and he arrives in time to meet death in an uprising of the natives.

Viola Dana's Parents in Film

Following in the footsteps of their daughter, known to the moving picture world as Viola Dana, Mr. and Mrs. Emil Flugrath have undertaken screen careers. They appeared this week before camera in Hollywood in a special one-reel production, arranged especially for them and Miss Dana by Louis Lewyn, the West Coast representative of a feature film organization.

A Great Demand

Inquiries for information regarding the method of distribution of Martin Johnson's "Jungle Adventures," which aroused great attention recently because of the unique manner in which it was exploited at the Capitol Theatre, New York City, and on account of the unusual type of production, continue to be received in large numbers at the headquarters of Exceptional Pictures' Corporation. Every part of the country is represented in these requests.

THE BAT ‖ READ THIS FOR YOUR PROTECTION ‖ THE BAT

COPY OF COURT ORDER

In the District Court of the United States of America for the Northern District of Illinois, Eastern Division

Tuesday, October 18, A.D. 1921.

Present: Honorable George A. Carpenter, District Judge

ORDER

That the defendants should be enjoined from using the title "THE BAT" in connection with the exhibition of a picture on the motion picture stage until the future order of this court and said defendants, their agents, attorneys, assignees, and licensees hereby are enjoined and prohibited from using the words "THE BAT" in connection with any dramatic exhibition or picture, either on the speaking or motion picture stage and in any advertisement published or issued in connection with any play or dramatic production on the speaking or motion picture stage, until the further order of this court.

Enter: CARPENTER,

18, Oct., 1921. Judge.

COPY OF LETTER

Sent by Klimax Pictures Distributors, Defendants in Above Action, on Order of Judge Carpenter to Agents and Theatres.

Chicago, Oct. 18, 1921.

Dear Sir:

Judge Carpenter of the U. S. District Court this morning enjoined us, our agents, attorneys, licensees and assignees from using the words "THE BAT" in connection with any motion picture and in advertisements of such motion pictures. YOU ARE THEREFORE NOTIFIED AND REQUESTED not to use or exhibit any sign or other advertisement in which the words "THE BAT" appear.

NOTICE!!

We are sole owners of all rights to the play and motion pictures of "THE BAT." We also own all rights to the words "THE BAT."

We are sorry that it was necessary to appeal to the courts to protect our rights but having done so we hereby serve warning on motion picture producers, distributors and exhibitors not to use the words "THE BAT" in connection with any motion picture.

WAGENHALS AND KEMPER,
PRODUCERS OF "THE BAT."

PAPER RELEASED BY REALART ON "MORALS"
Upper left, one-sheet; lower left, three-sheet; center, six-sheet; upper right, one-sheet; lower right, three-sheet

Marion Davies in "Enchantment" Opens at Rivoli on October 30

Announcement is made by Cosmospolitan Productions of the signing of a new contract with Famous Players-Laskey Corporation, whereby the latter organization will continue to distribute all of the producing company's feature pictures. First of the Cosmopolitan Productions to be released by Paramount is "Enchantment," starring Marion Davies.

The film will be presented at the Rivoli Theatre, New York, beginning October 30. It is Miss Davies' first picture since "Buried Treasure," in which she achieved a great success. In "Enchantment" she is said to attain heights of dramatic ability higher than those she has previously reached.

Miss Davies has the role of a society girl of the "flapper" type. In fact, the picture is a revealment of the soul of the modern "flapper"—that girl just out of the sub-deb age who considers the world at her feet.

In the character of Ethel Hoyt, Miss Davies becomes a vain, pampered and irresponsible girl who confides to her diary her belief that she is a far greater charmer than Cleopatra, Helen of Troy, or any other famous female conqueror of hearts. Surrounded always by a coterie of callow young college men who indulge in every whim, Ethel Hoyt loses all sense of proportion, always is late for dinner at her home, considers her parents old-fashioned and "rather out of it" and holds all men who do not worship her as sub-normal mentally.

A performance of "The Taming of the Shrew," to which Ethel takes her father in honor of his birthday (and incidentally "rings into the party" several of her college boy friends), gives the old man an inspiration as to how to curb Ethel's spirit and bring her to her senses. The father resolves upon a modern "Taming of the Shrew" and induces a popular young Shakespearean actor to assume in real life the role that has popularized him on the stage.

The actor agrees and sets to work on Ethel. His first experience with the girl is so unsuccessful that he telephones to the father that he gives up, advising that "if you want her heart busted get someone who owns an ice pick." The father induces the actor to persevere and there follows a series of amusing quarrels between Ethel and the player with a gradual dawn of love between the two. The "taming" succeeds well; indeed, far beyond the expectations of the father.

Besides a scene from "The Taming of the Shrew," there is in "Enchantment" a society pageant in which the fairy tale, "The Sleeping Beauty," is enacted. In this episode the possibilities of the screen as a medium of artistic expression are planned. Scenes designed by Joseph Urban for this production are said to be among the most beautiful ever created for motion pictures or the stage.

Miss Davies is surrounded by an excellent cast. Forrest Stanley is her leading man and others who contribute to the production are Edith Shayne, Tom Lewis, the veteran stage comedian; Arthur Rankin, a member of the Drew-Barrymore family; Corinne Barker and Maude Turner Gordon.

The original story, called "Manhandling Ethel," appeared in the Cosmopolitan Magazine and was written by Frank R. Adams. Luther Reed wrote the scenario. Robert G. Vignola directed the picture, his first since "The Woman God Changed," a Cosmopolitan Production that has proved very popular.

Gets Negri Film

Jans Film Service, Inc., has arranged to release "The Polish Dancer" in North New Jersey.

Baltimore Gives "Four Horsemen" a Big Welcome

Metro says that at the record admission price of $1.50 for a motion picture, Baltimore gave a tremendous welcome to "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro when it opened at the New Theatre, last week. Long before eight o'clock on the opening night the house was sold out and hundreds of patrons eager to see this masterpiece of the screen were turned away.

Stage and city officials, as well as society leaders of the Maryland city, were among the fashionable throng which crowded the house at the premiere. Governor Albert Ritchie and his staff occupied a box, while Secretary of State Philip Perlman, Mayor William Broening, of Baltimore, and other prominent public officials, were in the audience. Society was out in force and gave the picture a welcome seldom seen at a premiere of an attraction of the speaking stage.

So enthusiastically was the picture received that although it was scheduled to be shown in Baltimore for only a month, efforts are being made to have the time extended so that the desire of the public to see it as evidenced by the big advance demand for tickets may be taken care of.

First Warren Trio Now Going Big; Three Atlanta Showings in a Week

Three first-run full-week showings simultaneously in a single city is the unique achievement of the F. B. Warren Corporation in Atlanta recently with "The Blot," "Good and Evil" and "The Girl from God's Country." At three of the Lynch circuit houses the Warren specials were played and featured. "The Blot" appeared at the Rialto for the full week, and here the advertising manager coined a pulling phrase, "The story of ten million mothers."

The Atlanta Strand took for its attraction from the Warren list the Nell Shipman feature, "The Girl from God's Country," and in the advertising called attention to the fact that "The feats which Lieut. Locklear was attempting to perform when killed are accomplished in this picture."

Third on the list was the Herz Film Corporation spectacle, "Good and Evil," featuring the European beauty, Lucy Doraine, which was the attraction at the Forsyth.

Out in the Middle West another accomplishment worthy of notice was chalked up to the credit of the F. B. Warren organization when the two big Gustanovic houses in Cleveland, the Circle and the Strand, featured "The Girl from God's Country" for simultaneous week engagements. These bookings marked the first run of the picture in the territory and the week chosen for "day and date" engagements found Nell Shipman's adventure story billed as an attraction against the strongest of the current big specials. A "box-office report" to one of the trade papers on this engagement declared, "Thrills aplenty. Well done in all particulars. Very good business at two houses simultaneously."

Keith Theatres throughout Greater New York, Central New York and Northern New Jersey are now playing "The Girl from God's Country," which is "presented" by William H. Clune, the veteran Los Angeles theatre man and exhibitor. Lois Weber's production, "The Blot," has just finished a successful engagement in all the Keith metropolitan theatres.

Big Publicity

Contracts for the Warren specials were made in behalf of the Keith organization by B. S. Moss and all the publicity and exploitation resources of the circuit were thrown behind the pictures. "The Girl from God's Country" opened at the Franklin, the big Bronx playhouse, with a lobby display that attracted attention from every section of the borough. Co-operating with the Winchester Company, the theatre presented a display of rifles, fishing rods and sporting paraphernalia that chimed perfectly with the adventurous action of the picture.

Reports from the twenty odd exchange centers indicate that the F. B. Warren organization has stepped into its stride at other points with success similar to that shown above. The numerous teacher's conferences held in different parts of the country during October, for example, have given opportunity for unusual publicity and the securing of desirable bookings on "The Blot." The Lois Weber production, by means of its dramatic story, raises the question, "Is the greatest blot on American life our starvation treatment of the teaching profession?" Naturally the theme offers opportunities for co-operative exploitation with teacher's organizations and for direct appeal advertising.

Four and five full column newspaper advertising smashes signalized the opening presentations of "The Blot" in A. H. Blank's Des Moines Theatre and the Cozy Theatre, Topeka. Both cities went after "The Blot" and billed it like a circus, using the largest newspaper copy either city had seen for months. As a result of these two aggressive handlings, record-breaking patronage resulted in both cities.

SCENE FROM "EXIT QUIETLY"
Educational-Christie Comed

"Burn 'Em Up Barnes" Achieves What May Be Record Turn-Over

"Burn 'Em Up Barnes," the Affiliated Distributor's feature starring Johnny Hines, has accomplished one of the few rapid turn-overs, including practically complete sale of territory, in evidence at his particular period of the industry, according to reports of C. C. Burr. With the territory already accounted for, the film has figuratively "burned 'em up" throughout the country in a record-breaking campaign that began with a contract before the picture was finished.

Before "Burn 'Em Up Barnes" was completed, as was announced this month, Skirboll, of the Columbia Film Service in Pittsburgh, bought the production for West Virginia and Western Pennsylvania and subsequently completed the deal for Skirboll Bros. for the territories of Ohio and Kentucky.

"This sale," states C. C. Burr, "is more noteworthy today in that the State right buyer is certainly more scrutinizing than ever before in the purchase of rights. It is a known fact that buyers are passing up productions today that would have been at a premium a year or two ago, because the present day exhibitor finds it increasingly difficult to uniformly please his patrons. But with a star who has delivered the goods in the past such as Johnny Hines has done, and with a substantial backing of thoughtful production and equitable terms of distribution, it has not been such a complete surprise to have sold in the record-breaking time that we did."

The sale of the picture before completion was made in the early part of September, following which Mr. Drucker of the Intermountain Film Company of Denver closed for the Rocky Mountain States, the Commonwealth of New York City for New York and Northern New Jersey, Dave Segal, president of Royal Pictures of Philadelphia for Southern New Jersey and Eastern Pennsylvania. Immediately following came the closing of foreign rights with John Carlson & Co.

One week later Burr closed with All-Star Features, Inc., of San Francisco for California, Arizona, Nevada and the Hawaiian Islands. Next in line were Seery of Chicago for Illinois, Lieber & Co. of Indianapolis for Indiana, True Film Co. of Dallas for Texas, Oklahoma and Arkansas, Capitol Films, Ltd., for Canada.

At present, Lester Scott of the Affiliated sales force, is in the South and pending negotiations make it evident that in a few days the southern territory will be lined up.

Thus, in less than sixty days, "Burn 'Em Up Barnes," the first five reel vehicle starring Johnny Hines, has been practically sold in all territories. Regardless of the fact that this is one of the largest productions on the market today, the picture is well on its way to equal, if not eclipse, the time record for State right sales made by such pictures as "The County Fair" and "Isobell" of last year, it is stated.

Paramount Writers Are Busy People; Here Is the Evidence

A glance 'round the "Scenario Row" at the Lasky studio in Hollywood indicates that the inhabitants thereof are a busy lot these days. For example—

A. S. Levino is working on a future story for Gloria Swanson called "Beyond the Rocks." It is a story by Elinor Glyn. He has also completed "The Devil Driver," as a vehicle for Jack Holt—a Peter B. Kyne story.

Jack Cunningham recently finished "The Call of the North" from the play by George Broadhurst and the book by Stewart Edward White, which served as Mr. Holt's first Paramount star picture. He is now engaged upon another adaptation.

Olga Printzlau recently did the adaptation for Ethel Clayton of "The Cradle," a play by Eugene Brieux and is at work on originals at the present time.

J. E. Nash adapted the Wallace Reid picture, "The Champion," from the play by Thomas Louden and A. E. Thomas. He is working on another adaptation.

Walter Woods is responsible for the special comedy, "One Glorious Day," which affords a vehicle for Will Rogers, Lila Lee and others. He and A. B. Barringer did the original also.

Beulah Marie Dix wrote the adaptation of Ethel Clayton's current production, "For the Defense," from the Elmer Rice play. She is now doing another adaptation.

Lorna Moon adapted Clara Beranger's story, "The Husband's Trademark," which will star Gloria Swanson.

Waldemar Young, former newspaper critic, actor and all 'round literary genius, adapted Perley Poore Sheehan's "If You Believe It, It's So," the new Thomas Meighan picture.

Eugene Mullin with Sir Gilbert Parker wrote the screen version of "The Lane That Had No Turning" as an Agnes Ayres vehicle.

E. A. Bingham adapted Barrie's "The Little Minister" for Betty Compson's Paramount picture. Now engaged on a big adaptation.

Monte Katterjohn is adaptor of "Moran of the Lady Letty," featuring Dorothy Dalton, a George Melford production. The book was by the late Frank Norris. Katterjohn is now busy on other adaptations.

Jeanie MacPherson wrote an original for Cecil B. DeMille called "Saturday Night," on which he is now engaged.

Other interesting announcements will shortly be made concerning forthcoming productions and the activities of the photodramatists at the studio.

Clara Beranger, who was recently on the coast, is back in New York working with William DeMille on an original which he will later produce in Hollywood. While here she wrote "Exit the Vamp" for Ethel Clayton and "The Husband's Trademark" for Gloria Swanson.

R-C to Release "Call of Home"

The picturized version of "Home," the novel by George Agnew Chamberlain, will be titled "The Call of Home" when released by R-C Pictures.

The work of filming is going on under the supervision of L. J. Gasnier. Elaborate preparations are being completed for a series of flood scenes which play an important part in the action of the story and which are to be extremely effective, according to advice reports. Irene Rich and Ramsey Wallace play the leads.

"POSSESSION"

American Theatres to See Picture Visualizing the Battle of Jutland

The whole civilized world has been unable for three years to dispel the cloud of mystery that has always surrounded the Battle of Jutland. Meager press reports have come out time and again but in many instances these accounts were at variance.

The best naval authorities have discussed the battle at length, but it is difficult even for people conversant with naval affairs to form conclusive opinions as to the real truth of what actually occurred during this greatest of modern conflicts. It is difficult for us living in this age to realize that one of the greatest armadas that ever sailed the seas since the Spanish Armada, went into battle in the North Sea with a foe equally as powerful, and that the world is still in doubt as to the actual outcome of the engagement.

Since the armistice the greatest naval authorities have made an exhaustive study of all the facts and the details, and three years was consumed in producing for the screen in all its powerful dramatic force this mighty drama of the World War.

Any one, whether conversant with naval matters or with the World War in detail, for that matter, cannot fail to understand every move in the Battle of Jutland after viewing the great screen visualization of the clash of the British Fleet and the Grand Fleet of the Germans, which will shortly come to American theatres. The mystery is said to be all cleared away, and audiences can judge for themselves who was "The Hero of Jutland."

Writing in one of London's leading dailies, a naval expert says:

"The technical side of the new film dealing with the Battle of Jutland has already been described by our naval correspondent, but a word should be said as to the monumental character of the work which Sir George Aston, Mr. Bruce Woolfe, and their colleagues have undertaken. The task of collating and checking the official reports on the battle and the entries in the logs of the gunnery officers of the British and German fleets took two years, and a period of twelve months was occupied by the producer in transferring the results to a mile of celluloid film.

"The film shows a model for every vessel which took part in the engagement, and every model had to be moved by hand in order to secure the complete film. In some of the scenes seventy ships are in movement at the same time over an area eight feet square, and the models have been moved nearly three million times in all. To secure the best results a model could never be moved more than a sixteenth of an inch at a time, and the film really consists of about 50,000 snapshots merged into one composite whole. A fortnight's work in moving models is shown in twenty seconds on the screen, and the only wonder is that those who have been responsible for the production are still alive to tell the tale.

"But they have their reward in the vast interest which the film has created in all parts of the world. Arrangements have already been made to show the Jutland picture in the United States, France, Belgium, Holland and Switzerland. When the National Film Museum is formed the film will have an honorder place, and we take it for granted that a copy is being deposited in the War Museum at the Crystal Palace for the sake of posterity."

G. E. Russell, of the Ideal Films, Ltd., of London, the owner of this unusual short reel feature (the picture is said to be three reels, even including the actual battle scenes), is expected in America from London about November 1. Mr. Russell will supervise the first American presentation of the film and following its American premier it is to be turned over to Educational Film Exchanges, Inc., for distribution in this country.

The copyright to the film and the title are now being arranged by Educational's Washington attorney, as announced this week by E. W. Hammons, president of Educational.

Advance Sale for "Four Horsemen"

An advance sale of a block of seventy-two tickets to the management of a large factory in Pottsville, Pa., for the showing of "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro of the novel of Vicente Blasco Ibanez, attested to the tremendous popularity of this picture.

This large advance order, the first of its kind, it is said, which has ever greeted a motion picture, was given to Charles Haussman, manager of the Hippodrome, where the picture was shown.

"Tropical Love" Made by R. Ince in Porto Rico

Novelty is said to be the key-note of "Tropical Love," the New Playgoers' attraction offered by Associated Exhibitors. It was made in Porto Rico by Ralph Ince from an original story by Guy McConnell, and reports say it reflects with amazing clearness the adventuresome, colorful land of romance and tropical beauty.

The cast is headed by Ruth Clifford, who takes the role of an alluring maid of tempestuous nature and appealing charm. She is supported by Reginald Denny as an American of some culture who, answering the call of the open road, had become a drifter, with no aim except the rollicking life of the seeker after adventure.

The story is not altogether a love story as the title would indicate, but is a thrilling tale of stirring action, with a wealth of adventure and physical encounters, building up to a climax of tense interest, it is said.

Majestic Theatre Patrons Vote Against Censorship of Screen

It is not an easy thing to get an exact line on just how the public stands on the matter of censorship, yet a test vote taken by Howard Frankel, manager of the Majestic Theatre, Columbus, O., was sufficient to reveal to him that the patrons of his theatre, at least, were overwhelmingly opposed to it.

The test at the Majestic was made during the week that Paramount's "The Woman God Changed" was shown. The Ohio board of censors had cut one of the scenes of the picture and Mr. Frankel, in advertising the attraction, announced to the public that such an action had been taken. This announcement was done primarily to plant thoughts of censorship in the minds of his patrons in advance of their seeing the picture.

The balloting continued throughout the week and, probably on account of the fact that it was quite impossible to provide everybody with pencils, the vote was light. However, the result showed that the people were against censorship approximately three to one. The actual count was 2,965 against and 1,007 for.

Of course, there are many deductions that might be drawn with such a small proportion of the audience participating in the ballot. Mr. Frankel contends, however, and his contention seems to be logical, that the advocates of censorship voted practically 100 per cent., because, like all propagandists, they neglect no opportunity to register. The actual sentiment of the audiences was probably nearer five to one against than three to one.

New Program Magazine Designed for Three Riesenfeld Theatres

Patrons of the Rivoli, Rialto and Criterion will find an additional attraction at these theatres beginning the last week in November or the first week in December. This date will mark the inauguration of a new program magazine, something entirely different from anything hitherto published in this line. At no time will this program run less than thirty two pages, and it is expected that it will, within a few weeks, run to forty-eight pages.

Carrying with it the atmosphere of the smarter, better type of monthly, this program magazine will, however, come out each week with entirely new copy. There will be a four page cover printed in four colors, the cover design to be a full color drawing by a well-known artist, a double page spread devoted to the program of each theatre, an up-to-the-minute fashion article illustrated by a prominent pen-and-ink artist, thumb nail personality sketches of players appearing in current and future productions, satire, stories writen in a light vein, jokes, bits of philosophy, etc.

It is the intention of the publisher to produce a magazine thoroughly in keeping with the fine spirit and dignity of these three Broadway picture theatres. The attractiveness of this magazine will insure its being taken home rather than being thrown on the floor, which is the usual fate of the theatre and motion picture program.

HOOT GIBSON IN "SURE FIRE" (UNIVERSAL PRODUCTION)

Metro Week This Year Expected to Dwarf Last Year's Big Success

Though Metro Week, set for November 20 to 27, is still a month away, the exchanges of Metro Pictures' Corporation, in communications to the home office in New York, predict that bookings during that special period will outdistance even the remarkable response exhibitors displayed during a similar time last year. There is no exception among the twenty-five exchanges of the distributing organization retailing word of unusual activity on the part of theatre owners and managers upon their plans for the week.

It has been necessary, in most instances, to increase the personnel of the branch offices in order to man the releasing machine adequately during the stress of the extraordinary demands upon it. With the influx into all the exchanges of tons of accessories—paper, slides and special novelties—and with the task of checking up with the utmost care the condition of every Metro print in the vaults, that it be in as good shape as when it came from the laboratory, the managers of the branches, their salesmen and the inside force supporting the field workers find themselves working overtime as a matter of routine.

Last year, officials of the company, following a detailed and extensive survey of the field, foretold that 7,000 motion picture houses would take advantage of the idea of running only Metro production for one solid week, but two weeks before the actual advent of the week, expectations of the company were surpassed by a decidedly gratifying margin.

By how great a measure the bookings during Metro Week of 1921 are expected to surpass those of Metro Week of 1920 may be understood when the company announces that in no instance did any of the more than 7,000 exhibitors who espoused the week last year withdraw from participation this, and that in addition to this nucleus, there has been a large addition to the list of new co-operators in the plan.

Teuton Critics Laud Technique Shown in "Virgin of Stamboul"

The first modern American feature photoplay to be exhibited in Berlin after the recent lifting of the export film embargo, was "The Virgin of Stamboul," a Universal-Jewel picture starring Priscilla Dean, whose latest picture is "Conflict." The reaction of the German critics and picture going public to the American film, as compared with current German screen technique, is extremely interesting as obtained from comments printed in Germany following the showing.

The thing that struck the German mind most forcibly was the unusual quality of the photography in the American film. The ingenuity of the American director and cameraman in evolving new and distinctive perspectives, back-lights and other effects, was hailed with admiration and wonder. It also was an impressive thing to the German critics the way American directors are able to take a simple plot, and by faithful attention to detail and suspense, build it into a powerful picture.

"The Virgin of Stamboul" opened in the Marmor House, one of the leading film theatres of Berlin. Later it was shown for a considerable length of time in the Film Palace, regarded as Germany's leading picture theatre. Concerning the Priscilla Dean picture, which, it is interesting to note, was the first big picture in which she ever was featured, the Berlin Mittag, a daily newspaper, had the following to say: "The most startling part of the film is the photographical picturesque feeling of the American cameraman for continually surprising and new lines of action, perspective, cut-backs and lighting effects."

SCENE FROM "NO DEFENSE" (VITAGRAPH)

Educational Films Again on Broadway

Educational Pictures are keeping up their fast pace for Broadway first runs. During the last few weeks all of Educational's various brands of pictures have had representation on Broadway, these short subjects showing from one end of the first run district to the other.

Now it is the new Mermaid comedies on which Broadway puts its O. K. During the week of October 23, "Robinson Crusoe, Ltd.," the first of the new series, featuring Lloyd "Ham" Hamilton, is on the program at the Strand, which has run several Educational Pictures lately, including "The Ne'er to Return Road," the third Selig-Rork photoplay in two reels.

Cast Is First to See Ince Picture

Departing from the conventional way of doing such things, Thomas H. Ince decided that the first preview of "Hail the Woman," said to be his greatest dramatic achievement, which will soon be released through First National Exchanges, was to be witnessed by the members of the cast.

Thus it came about that the members of his cast gathered in the luxurious "Little Theatre" of the Ince studios. Those present felt that they had witnessed one of the great classics in the history of motion pictures, although they had watched their own artistry.

Warren Films in Baltimore

The recent opening of the beautiful new playhouse, the Boulevard, in Baltimore, found two F. B. Warren features in positions of honor on the program. To the Will Bradley feature, "Moongold," which was on the bill of the New York Criterion for six weeks, was given the honor of being the first strip of celluloid to pass through the Boulevard's projection machines. This fantasy was followed by another F. B. Warren picture, "My Barefoot Boy."

Two Super-Specials Are to Be Released by Fox in November

November releases by Fox Film Corporation include two of the twelve super-specials announced by William Fox for launching on Broadway before going to exhibitors throughout the country; feature productions starring Buck Jones, Dustin Farnum, William Russell and Shirley Mason; pictures in which Maurice Flynn, Edna Murphy and Johnnie Walker are the stars; an Al St. John comedy, two Sunshine comedies and four Mutt and Jeff animated cartoons.

The special releases are "Footfalls" and "The Last Trail." The former is a visualization of the story by Wilbur Daniel Steele, which was awarded the 1920 prize by the O. Henry Committee as the best short story of the year. "The Last Trail" is the screen version of the novel by Zane Grey, directed by Emmett J. Flynn, director for Fox of "A Connecticut Yankee in King Arthur's Court" and "Shame."

A Buck Jones Film

The Buck Jones release for the month is "Riding With Death." "The Devil Within," from a story by George Allen England, is the Dustin Farnum release. William Russell will be seen in "Desert Blossoms." The Shirley Mason picture is "Jackie." Jack Ford directed. The Maurice Flynn release bears the screen title, "Bucking the Line." Molly Malone plays the feminine lead. Carl Harbaugh directed. Edna Murphy and Johnnie Walker are co-starred again in "The Jolt." The Al St. John comedy is "The Happy Pest." The Sunshine comedies are "A Perfect Villain" and "Love and War." "White Meat," "A Messy Christmas," "Matri-Money" and "The Village Cut-Ups" are the Mutt and Jeff animated cartoons.

Alice Terry to Play a Lead in New Metro Film

Alice Terry will have the leading feminine role in Rex Ingram's forthcoming production, for Metro Pictures' Corporation, of Anthony Hope's story, "The Prisoner of Zenda." Announcement of the director's choice of Miss Terry to appear as the Princess Flavia in the photoplay came this week from the Metro studios in Hollywood.

It was not unexpected, in consideration of the successes of the beautiful young actress in previous productions of Mr. Ingram's notably, "The Four Horsemen of the Apocalypse," "The Conquering Power" and the recently completed screen version of "Turn to the Right," the John Golden stage success by Winchell Smith and Jack Hazzard. The continuity for the picture is ready. It was written by Mary O'Hara. The cameraman for "A Prisoner of Zenda" will be John F. Seitz.

"POSSESSION"

Paramount Announces 24 Features for Release in Next Four Months

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, has announced a tentative schedule of Paramount releases for the months of November, December, January and February. Twenty-six productions are listed, including specials produced by Cecil B. DeMille, William De Mille, George Melford, George Fitzmaurice, John S. Robertson, George Loane Tucker, Donald Crisp, William S. Hart, Penrhyn Stanlaws and the Wallace Reid-Gloria Swanson-Elliott Dexter production directed by Saw Wood; two foreign productions starring Pola Negri and star pictures in which every one of the Paramount luminaries will be seen.

The first picture to be released in November will be the George Loane Tucker production, "Ladies Must Live," in which Betty Compson is featured. This picture, which is an adaptation of a novel by Alice Duer Miller, was the last work of the genius who produced "The Miracle Man" and was completed shortly before his death. The cast contains many noted players in addition to Miss Compson, the list including Mahlon Hamilton, Jack Gilbert, Robert Ellis, Leatrice Joy, Gibson Gowland, Marcia Manon, Jack McDonald, Snitz Edwards, Cleo Madison and others.

Crisp in Leading Role

Next on the list is Donald Crisp's production, "The Bonnie Brier Bush," adapted by Margaret Turnbull from the book by Ian MacLaren and the plays by James MacArthur and Augustus Thomas, and produced in London and in Scotland in the original locale of the Ian MacLaren stories. Mr. Crisp himself plays the leading male role of Lachlan Campbell, while Mary Glynne plays the role of Flora Campbell, his daughter. A large cast of well-known English and Scotch players will be seen in the support.

Then comes George Melford's spectacular production of "The Sheik," concerning which the Paramount executives have expressed the greatest enthusiasm. In this picturization of Edith M. Hull's novel, Agnes Ayres and Rudolph Valentino are featured, the former as Diana Mayo and the latter as the Sheik, Ahmed Ben Hassan. The scenario is the work of Monte M. Katterjohn.

A Henabery Picture

Following "The Sheik" comes Jack Holt in his first star picture, "The Call of the North," which was adapted by Jack Cunningham from the novel, "Conjuror's House," by Stewart Edward White. Joseph Henabery directed and the exterior scenes were taken in the mountains of Northern California, where the company went for atmosphere simulating that of the Hudson Bay country, the locale of the story. Madge Bellamy is Mr. Holt's leading woman.

Among the November releases also is the Cosmopolitan production, "Enchantment," directed by Robert G. Vignola and starring Marion Davies. This is from an original story, "Manhandling Ethel," by Frank R. Adams, which appeared in Red Book, and was adapted by Luther Reed. Forrest Stanley, who was prominent in Cecil B. DeMille's "Forbidden Fruit," is Miss Davies' leading man.

The schedule for December includes Thomas Meighan in "A Prince There Was," Ethel Clayton in "Exit the Vamp," Pola Negri in "The Last Payment," Wallace Reid, Gloria Swanson and Elliott Dexter in San Wood's special production, "Don't Tell Everything;" William S. Hart in "White Oak," Gloria Swanson in "Under the Lash," William De Mille's production, "Miss Lulu Bett" and Betty Compson in Penrhyn Stanlaws's production of Barrie's "The Little Minister."

January Releases

On the list for January are Wallace Reid in "Rent Free," "One Glorious Day," a special comedy with Will Rogers, Lila Lee and Allan Hale; Cecil B. DeMille's production, "Fool's Paradise;" Agnes Ayres' first star picture, "The Lane That Had No Turning;" John S. Robertson's production, "Love's Boomerang;" Betty Compson in Penrhyn Stanlaws's production, "The Law and the Woman," adapted from the Clyde Fitch play, "The Woman in the Case," and George Fitzmaurice's production, "Three Live Ghosts."

For February the following productions are listed: William S. Hart in "Travelin' On," Thomas Meighan in "If You Believe It, It's So," the George Melford production, "Moran of the Lady Letty," with Dorothy Dalton; Ethel Clayton in "Her Own Money," Jack Holt in "The Devil Driver" and Pola Negri in "The Red Peacock."

Vitagraph Film Has Many Angles for Exploiting

The Stanley Company has booked "The Son of Wallingford," the new Vitagraph special, for a run of an entire week at its Karlton Theatre, in Philadelphia, and also for a second run in its Capitol Theatre, which is on Market street, in the downtown section of Philadelphia. It has also booked it for various other houses under its control, including two theatres in Atlantic City.

Also, after the new Wallingford picture had been shown at the Kinema Theatre, in Los Angeles, the management of the Alhambra booked the picture for a week and this second run also played to capacity business, according to Vitagraph.

As anticipated by Vitagraph, "The Son of Wallingford," its newest special production, is, it is said, proving to be a perfect mine of exploitation possibilities for exhibitors. The many first-run theatres which have presented it to appreciative houses in various parts of the country have found no difficulty in getting something out of its many exploitation angles.

"Father Tom" for Release By Playgoers Company November 13

Playgoers Pictures announce for release through Pathe Exchange, on November 13, the five-reel feature, "Father Tom," in which Tom Wise plays the leading role. It was directed by John B. O'Brien. It is said that the big punch in the picture is a thrilling horse race which was taken at Saratoga last summer and is strongly appealing in its reality. In addition to Tom Wise, the players include James Hill, May Kitson, Myra Brooks, Ray Allen, Harry Boler, Alexander Clark and Nancy Deaver.

As the star of the production, Tom Wise starts out to clean up the town of its one offensive road house. In his endeavors to make the community better, he meets with disaster through the cowardly assaults of his enemies, until at last his good deeds come back to him. "Father Tom" is the first of Playgoers' three a month offerings for November.

New Loew Theatre

"Robinson Crusoe, Ltd.," the first of the new series of Mermaid comedies being made for Educational, featuring Lloyd "Ham" Hamilton, was the comedy chosen for the first program at Loew's new State Theatre at Buffalo. The State was opened October 17.

Oumansky Scores in Big Ballet at Capitol; His One Hundredth

Exceeding his own best efforts as a leading ballet-master, Alexandre Oumansky, balletmaster at the Capitol, New York, this week staged probably the most pretentious ensemble dance ever seen on a motion picture stage. The occasion was the second anniversary of the Capitol under Goldwyn jurisdiction, and Oumansky's second anniversary as balletmaster there as well.

The ballet, one of the most popular with dance devotees, was "Scherezade." Owing to its magnitude and keen artistic demands, this dance was never before attempted in picturedom. Oumansky applied his ingenuity and tireless effort to this divertissement, and in one week had set the stage for a magnificent and ambitious choreographic spectacle.

This masterpiece of music and motion includes in its cast thirty members. With his augmented corps, and with a stage setting as striking and faithful as any of the leading opera presentations, Oumansky created this historic ballet to the accompaniment of the huge Capitol orchestra. To quote the opinion of the critics, Oumansky's ballet was a feature in itself and repeated rounds of applause testified to its popular appeal. Representative exhibitors of the country have sent their congratulations on the climax of Oumansky's achievement.

The spectacle marks approximately the one hundredth ballet that the indefatiguable ballet director has staged at the Capitol. Week in and week out for the past two years, Oumansky has conceived and arranged new dances every Sunday.

"POSSESSION"

FRANK MAYO IN UNIVERSAL PRODUCTION, "GO STRAIGHT"

"Conflict" Has New York Premiere; Mystery, Drama and Adventure Story

"Conflict," Priscilla Dean's new Universal-Jewel production, had its premier presentation last Sunday night in the Central Theatre, Broadway and Forty-seventh street, and was acclaimed one of the most thrilling and forceful pictures of the year. Accompanied by a musical setting which emphasized the tenseness of its mystery phases and which galloped with the suspense of its heralded log-jam rescue scenes, the picture made an impression upon its audience far more striking than anything ever before done by Miss Dean.

The biggest crowd which has stormed the Central Theatre since it was turned into a picture house, was on hand Sunday night many minutes before the doors were open. Some had been in line more than an hour. The house was sold out long before the box-office line had dwindled.

No elaborate prologue had been arranged for the picture. It had been determined that no prologue could do justice to the intensity of the theme or the thrill of its climax. Storm music with lightning effects was the only prelude to the opening scenes of the big north woods feature.

It is expected that "Conflict" will be held in the Central Theatre for several weeks. Only the desire to release it to Universal exhibitors in New York territory, keeps the film company from letting it run in the Central indefinitely. Its release date has been advanced by several weeks, due to the imminence of the rail strike. The Universal sales department promised its exhibitor patrons throughout the country than "Conflict" would be available to them by truck, aeroplane or otherwise, regardless of the railroad situation.

"Conflict" was highly praised by New York newspaper critics, who likened it to "Way Down East" and announced that the log jam scene in the Priscilla Dean feature has as much if not more power to thrill than any scene ever shown on the screen.

Miss Harriette Underhill, reviewer for the New York Tribune, said: "As we watched these river scenes, we were constantly reminded of 'Way Down East,' only D. W. Griffith did his picture in the winter and Carl Laemmle did his in the summer. Instead of ice floating down the river there are logs, and if you don't believe that a hero floating towards the falls on a raft of logs can be quite as spellbinding as a heroine on a cake of ice—go and see "Conflict.' As a matter of fact, there is not a dull moment in the whole picture, whatever its faults may be."

Speaking of the weirdness of many phases of the picture, so grippling that it reminds one of Poe's strange stories, Miss Underhill said: "It is all terribly grewsome, but we, who love being horrified, enjoyed every minute of it."

"Mystery, drama, adventure, and one of the most thrilling passages ever seen on the screen, all are found in 'Conflict,' the new Priscilla Dean picture which opened at the Central Theatre yesterday," said the New York Mail reviewer.

"The scene in which she rescues her lover from death in a raging torrent on the brink of a steep waterfall is a marvel. The famous ice scene in 'Way Down East' scarcely equals it for sheer thrill."

The reviewer for the New York Evening Telegram said: "'Conflict' crowds into one picture enough thrills to last through an entire serial. It has mystery, excitement and sentiment, in big unadulterated doses. No old fashioned melodrama could equal this film."

WILLIAM CHRISTY CABANNE

W. C. Cabanne Has Started Work on New Robertson-Cole Picture

Director William Christy Cabanne began work early this week on his latest attraction production for Robertson-Cole, which, although as yet unnamed, is already scheduled for release early in December.

The picture, which will depict a story of New York life, is from Mr. Cabanne's own pen and included in its cast are such well known artists as Hughy Gordon, Willie ("Buster") Collier, Jr., Billy Quirk, Charlie Craig, Billie Dove, of Ziegfeld Follies fame, little Miriam Battista, Virginia Ogden, who scored a success as the gossip in D. W. Griffith's "Way Down East," Margaret Foster, and Doris Eaton. A newcomer to the screen, who is also included in the cast, is the winsome Elizabeth North.

With this collection of talent, Director Cabanne, whose productions, it is said, have maintained a consistently high box office standard among the leading Roberston-Cole attractions, expects to produce a feature which will surpass in novelty and entertainment value any of his recent offerings and one which he hopes will set a new high mark in popular appeal. Director Cabanne has written many screen stories. His experience dates back to the early Biograph days under D. W. Griffith in the production end of motion pictures. During much of this period Mr. Cabanne wrote, and often directed also, every fourth picture made by Biograph.

Back to Neilan

Marjorie Daw, popular star who for two years appeared in Marshall Neilan productions, has returned to the Neilan fold.

Miss Daw, as a result of her work in such Neilan pictures as "Bob Hampton of Placer," "Dinty," "The River's End" and "Don't Ever Marry" has reached stardom and during the past six months has been appearing in titular parts of big productions for Famous-Players and other large organizations.

Ernest Hilliard in "Idle Hands"

Ernest Hilliard, nephew of Robert Hilliard, the well-known stage star, has been engaged to play the "heavy" in "Idle Hands," the second George Arliss picture for Distinctive Productions, Inc.

Has Prominent Part

Hilliard, who has been seen in "heavy" roles in several recent screen productions, has a prominent part in "Tropical Love," directed by Ralph Ince for Playgoers Pictures, which is being distributed through Pathe, and recently completed work in two special productions for Fox.

Prologue devised by Joseph Plunkett for First National's "Two Minutes to Go" for its presentation at the Strand Theatre, New York City

College Football Teams See "Two Minutes to Go" at Strand

Last week at the Strand Theatre, New York, Charles Ray's First National picture, "Two Minutes to Go," was the feature, and the enthusiasm aroused by the football scenes was heightened by a timely and particularly attractive prologue and the presence on different nights of the gridiron teams of three local universities. The players attended as guests of Joseph Plunkett, the managing director, by whom also the novel exploitation arrangement was devised.

Monday was Columbia University night and forty men of the squad, headed by Robert Watt, graduate manager, and R. K. Scovil, captain, occupied the upper boxes, which were decorated in the official colors. The Strand Quartette, augmented to more than double its customary size, its members in football garb, marched from the front of the theatre to the stage singing the Columbia anthem, and afterwards gave a medley of airs popular on every campus, from "Boola-boola" and "The Bulldog on the Bank" to "Good-Night, Ladies."

In the gathering were more than a hundred Columbia students, including a large number of "co-eds," and the enthusiasm which the entry of the football team kindled increased as the scenes of "Two Minutes to Go" unfolded. After the showing Captain Scovil took occasion to congratulate Arthur S. Kane, who presents Mr. Ray, and Mr. Plunkett. "The picture is a corker!" he exclaimed. "I never saw another athletic contest as realistically portrayed and I do not see how it could be improved as a screen representation."

Similar scenes of enthusiasm were witnessed Wednesday night, when New York University's team was present, reinforced by a large crowd of cheering students, and Thursday, which was Fordham night.

"Flower of the North" Prints at Vitagraph Branch Offices

The completed prints of the James Oliver Curwood special, "Flower of the North," have been shipped from Vitagraph's Brooklyn studio to that company's branch offices, twenty-eight in all, in the United States and Canada. So much interest was displayed in this forthcoming super-feature that the Vitagraph laboratory in Brooklyn worked night and day to get out prints and allow them all possible time for shipment to their respective destinations before a possible railroad strike.

The exhibitors in all parts of the country had already had their appetites whetted for this special by seeing the trailer sent out some few weeks ago. This trailer showed flashes of the big rapids scene, the terrific battle between the opposing railroad gangs, and other sensational shots from the film.

Vitagraph branch managers had been eager to secure the finished prints of this film, inasmuch as one of the most successful specials put out by Vitagraph was a seven-reeler by the same author, James Oliver Curwood, staged by the same director, David Smith, and in which the female star was the same girl who is starred in te new special—Pauline Starke. This was "The Courage of Marge O'Doone."

Without making any odious comparisons it is the opinion of Vitagraph executives and their various branch managers to a man that the new special holds far greater appeal than the old one, despite the latter's spectacular box office success. Chief among the added points of appeal is Henry B. Walthall. This distinguished actor, whose fame goes back to "The Birth of a Nation" days, is said to be flawlessly cast and to give a masterly interpretation of a difficult role.

Nazimova Engages June Mathis for Temporary Work

Charles Bryant, business manager for Nazimova, announces the engagement of June Mathis as scenarioist and continuity writer for Nazimova's forthcoming "repertoire film" for the United Artists.

Miss Mathis, who furnished the scenario for "The Four Horsemen" and for the Nazimova Metro production of "Camille," is not, however, leaving the Metro employ, but has been loaned to Mr. Bryant. She will begin work immediately on the picture version of Oscar Wilde's "Salome," and the preliminary work of adapting Ibsen's "A Doll's House," both of which are to be given on the same program in Nazimova's first picture for the United Artists.

Paramount Says Bookings for "The Sheik" Are Coming Fast

Paramount states that bookings for "The Sheik," George Melford's production featuring Agnes Ayres and Rudolph Valentino, are coming in fast for "The Sheik" Week, November 27 to December 3. During that week, according to the Paramount statement, nearly 250 first-run theatres in all sections of the country will play the picture.

Buffalo, Worcester, Providence, Camden, Cleveland, Youngstown, Duluth, Toledo, St. Louis, Atlanta, Dallas, New Orleans, Salt Lake, San Francisco, Los Angeles and Seattle are only a few of the more important cities in which exhibitors have sent in their bookings in order to take advantage of the double truck advertisement which is to appear in the Saturday Evening Post of November 26 and which will be on the news stands the Thursday previous.

The big campaign of advertising and exploitation for this spectacular picturization of Edith M. Hull's novel is now under full headway and the various Paramount exploitation men express confidence that the picture will prove one of the greatest box-office attractions of recent years. Tie-ups with thousands of booksellers throughout the country have been effected whereby the popularity of the novel will be capitalized to the mutual advantage of dealers and exhibitors.

"OUR MUTUAL FRIEND" AN E. B. WARREN PICTURE

"The Iron Trail" at the Strand

R. William Neill, who has directed many screen successes, has, it is said, gained new laurels with his picturization of Rex Beach's thrilling railroad story, "The Iron Trail," which United Artists is releasing and which has its New York premiere at the Strand the week of October 30.

The picture marks the first occasion on which the famous author has personally selected one of his stories for the screen and given its production his personal attention throughout and it is also Director Neill's initial picture for United Artists.

Joe Farnham Has Edited 1,006 Reels

With the completing of editing and writing titles for the five reel Maelyn Arbuckle features, "Squire Phin" and "Welcome to Our City," under special contract with the Producers Security Corporation, Joe W. Farnham, photoplay construction expert, has reached the unusual mark of having edited and written titles for 1,000 reels of motion pictures during the six years in which he has specialized as a cinematician.

It is of interest to note that in rounding out this record as a "doctor of films" Farnham has been called upon to handle more than 3,000,000 feet of film from which he has culled 1,000,000 feet as worth while and usable—a length of more than 500 miles of pictures.

"Hail the Woman" for All Industry

Thomas H. Ince emphasized in a statement last week that "Hail the Woman," his forthcoming special for distribution through Associated First National Pictures', Inc., is to be released on the open market.

Mr. Ince has insisted that "Hail the Woman" be available for every exhibitor in the world, regardless of his past or present affiliation.

"I want to correct, for all time, any impression that 'Hail the Woman' is not available for rental by any exhibitor who desires to present it," said Mr. Ince. "It is to be distributed on the open market. It is to be distributed irrespective of any other picture or series of pictures. It will be offered to the exhibitors of the world absolutely on its own merits."

New Travel Film

"Across the Grand Canyon" is the title of the Paramount-Burton Holmes Travel Picture scheduled for release October 30. This release is the 295th of an unbroken series of Paramount Burton Holmes Travel Pictures which have covered practically every country of the globe.

Sells Rights

Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, reports that he has sold the United States and Canadian rights to Martin Johnson's "Jungle Adventures." The method of distribution by the purchaser has not as yet been definitely determined, and for this reason he has requested that the name of the organization be withheld until decision has been made upon this point.

Definite announcement of the distributor and the method of releasing will be made known in next week's issue of this publication.

Realart Alters Its Pressbook

Realart says it has a two-fold object in altering the size and make-up of its pressbooks, the change having gone into effect with those compiled for the present season's features. Not only does the new arrangement facilitate the exhibitor's handling of exploitation and publicity for the pictures, but the covers themselves are now made up so that they can be utilized as an attractive display. As a general rule, Realart points out, pressbook covers merely serve as a binder for what comes between. But the Realart pressbook covers may be utilized as an attractive lobby display.

Mlle. Peyre in Witwer Picture

Mlle. Andree Peyre, daring French aviatrix and screen actress, has been engaged for the leading feminine role in the third episode of "The Leather Pushers," the H. C. Witwer stories, which the Knickerbocker Photoplay Corporation is picturizing. She will play opposite Reginald Denny, who is being starred. Mlle. Peyre was popular on the screen in France where she appeared with such noted stars as Matthe and Severin Mars, before coming to America.

Zane Grey Special, Fox Super-Special

"The Last Trail," picturized from the popular novel by Zane Grey as the ninth of twelve super-specials promised by William Fox to the exhibitors of the country during the present year, is scheduled as a late November release. The photodrama is said to follow closely the stirring story. The production was directed by Emmett J. Flynn. Maurice Flynn has the male lead. Eva Novak plays the ingenue lead.

News in Brief from Everywhere

Buffalo

Harry Berns, for several years assistant to M. A. Chase, manager of the Buffalo Universal Exchange, has resigned to accept the post of manager at the Toronto Universal office. Mr. Burns is succeeded at the Buffalo office by James Savage, former city salesman.

* * *

W. C. Rowell has resigned as manager of the Buffalo Fox Exchange. Clayton M. Sheehan, district manager, expects to name his successor soon. Winnie Sheehan, general manager of the Fox Film Company, was in Buffalo last week for a conference with his brother Clayton.

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D. Stewart Parmelee, formerly owner of the Majestic and Tri-It Theatres, has been appointed assistant to Al Beckerich, manager of the new Loew State Theatre. The State is enjoying capacity business.

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The girl ushers at Shea's Hippodrome have organized a Sunshine Society, the object of which is to bring sunshine to afflicated members of the organziation. The officers are: President, Miss Thall; treasurer, Miss Larkin, and secretary, Miss O'Laughlin. The secretary reports that $32.10 has been paid into the treasury and $15.15 worth of sunshine dispensed in the form of flowers, fruit, candy, etc.

* * *

When Lillian Walker came to Buffalo for the opening of the new Loew State Theatre, most of her time was spent with Mr. and Mrs. Bob Albert, of the Albert Theatre, Lancaster, N. Y. Lillian has appeared in person at the Albert several times and is a warm friend of the Lancasterians.

* * *

Harry Marsey, president of General Theatres Corporation, has made some changes in the shift of managers announced last week. The managerial list now stands as follows: Circle, Herman Lorence, who goes from Allendale; Jim Wallingford, formerly at Central Park; Star, O. T. Schroeppel, formerly at Circle; Marlowe, Jim Foss, will remain as manager; Ellen Terry, John Stevens and Central Park, Harry Dixon. Billie West, former manager at the Cataract Theatre, Niagara Falls, will not join the organization as announced. Mr. Marsey has signed up all the big Paramount attractions for his chain of houses.

* * *

The Central Park Theatre, now under the management of Harry Dixon, is installing a new $50,000 organ. The Central Park is one of the chain of houses controlled by General Theatres.

* * *

Joseph Kozanowski, owner of the Rivoli Theatre at Broadway and Sweet avenue, is seriously ill. His son and daughter are running the theatre.

George Hanny, of the Maxine, and W. A. V. Mack, Pathe manager, are running a race these days on the scintillating attire. Bill and George are both sporting brilliant winter head gear.

* * *

Pop Petrosky has given up the operation of the Koscuiszko Theatre. It has been taken over by M. Hareski, who also owns the Majestic on East Ferry street. Pop has not announced his plans for the future.

* * *

Howard Boyle, Hodkinson representative in Buffalo, is knocking them over these days. Howard is at the top of all the Hodkinson honor rolls for sales, collections, Ford records, etc. He is now busy signing up every house in the territory and is keeping Marion Gueth busy getting all the business on the books. W. F. Seymour, of the home office, is expected in town this week to help move into the new exchange. A number of additions will be made to the office and sales staff when the new exchange opens November 1.

* * *

The F. I. L. M. Club, of Buffalo, the Buffalo Theatre Managers' Association and the Western New York unit of the M. P. T. O. A. will soon unit in holding a get-together dinner-dance. Howard J. Smith, president of the theatre owners' unit, is one of the prime movers in the idea. The event will probably take place the middle of November.

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Robert Harris, representing Fred Quimby, is in the Buffalo territory booking the Dempsey - Carpentier fight pictures. He is making his headquarters at the Pathe Exchange.

* * *

Bill Callihan and John Fennyvessy, Rochester exhibitor, came to Buffalo for the Loew State opening and to look over the stars. They did not bring their wives.

* * *

Two men answering the description of the robbers who got $1,700 from the Victoria and Elmwood Theatres, last week, bound and gagged the night watchman at the Strand Theatre, Syracuse, and escaped with $2,400, according to an announcement by Walter Hayes, one of the officials of the Mark-Strand Theatres' Corporation.

* * *

Howard Carroll, manager of the Cataract, and A. C. Hayman, president of the Cataract Theatre Corporation, guided the party of screen stars, which visited Niagara Falls last week. The film players were taken on a tour of State reservation and down the boulevard as far as Lewiston and return. In the party were Eugene O'Brien, Hope Hampton, Kenneth Harlan, Diana Allen, Marguerite Marsh, Virginia Lee, Doraldina and Helene Davis.

* * *

M. Shea and P. B. MacNaughton, of the Shea Amusement Company, journeyed to Chicago last week to confer with George Rapp, theatre architect. Plans for the big Buffalo Shea house were discussed.

* * *

In order to stimulate interest in the children's matinee on Saturdays, the Temple Theatre in Geneva, N. Y,. last week offered a free box of candy to the first 100 kiddies attending the show. There were about a thousand youngsters after the 100 boxes.

* * *

Word has arrived in Buffalo of an addition to the family of Henry E. Wilkinson, formerly manager of the Ellen Terry Theatre and the Realart Exchange, and now sales manager for Arthur S. Kane Pictures' Corporation. It is said that the infant looks like Henry.

* * *

Wellsville, N. Y., will have Sunday motion picture entertainments. The town board has passed an ordinance, despite much opposition, permitting exhibitions on the Sabbath.

* * *

The Regent Theatre at Espanola, built a year ago at a cost of $50,000 by the owners of the Regent, Sudbury, Ont., was buried to the ground October 17.

* * *

Ned Kornblite, owner of most of the theatres in Binghamton, N. Y., visited Buffalo's Film Row last week, booking films and making social calls.

* * *

Harry E. Lotz, manager of the Buffalo Realart Exchange, now has about every big house in the territory on his franchise list. Ray Fowler is helping in the good work. The Strand, Buffalo, will show Realart productions as will the houses in the General Theatres' chain.

* * *

Tom Conners, assistant sales manager of Metro Pictures' Corporation, visited the Buffalo Exchange last week. Henry W. Kahn, branch manager, has signed "Camille" for a week's run at Shea's Hippodrome, commencing Sunday, November 20.

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E. H. Arnold, formerly with Associated Producers, has been engaged by T. W. Brady as a salesman on the F. B. Warren office staff.

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Patricia Photoplays, Ltd., a new motion picture company, has opened offices in the White Building. A studio may be erected by the company.

* * *

Bill Kunzman, of the National Carbon Company, is in Buffalo for the convention of the Society of Motion Picture Engineers.

* * *

J. Emerson Dickman, Esq., has purchased a new Ford sedan. At least he has the car. Fred M. Zimmerman, boss at Nu-Art Pictures, is sporting nothing less than a Buick coupe. Business must be looking up at Nu-Art. "Charge It," starring Clara Kimball Young, opens at Shea's Criterion next week and Miss Young is to appear at Shea's Hippodrome in person. "The Black Panther's Cub," a Nu-Art offering, has been booked by the Loew State Theatre. Mr. Zimmerman is now booking "Burn 'Em Up Barnes," the new Johnny Hines' comedy.

* * *

It's just about as easy to see Eddie Hayes, of First National, these days, as it is to get an audience with the president. There are no Sundays in Eddie's life, in fact he can be found any Sabbath morning at the exchange in Franklin street, looking over contracts and bills for repairs to his car. Just now "One Arabian Night" is taking up a big part of the booking lists. This attraction is being given an elaborate presentation at Shea's Hippodrome this week by Harold B. Franklin, who has brought a dancer from the Capitol, N. Y., for the prologue. J. G. Fater, who recently came to First National from Hodkinson, is cracking sales records. George Blackmon and H. L. Levvy are sending in many contracts. Mr. Shea, of Feiber & Shea, Jamestown, N. Y., was entertained by Mr. Hayes last week. Eddie took Mr. Shea from the exchange to the station.

* * *

Gus Papas has purchased the Millard Fillmore Theatre in East Aurora, N. Y., the home of the late Elbert Hubbard and his Roycrofters. The house was formerly run by W. Allen.

* * *

Buffalo Pathe office, takes pleasure in announcing that the Pathe News has been booked for first run in all the principal theatres in downtown Buffalo as follows: Shea's Hippodrome, Shea's Criterion, Shea's Court Street, Shea's North Park, Mark-Strand and Loew's State.

* * *

Sydney Samson, manager of the Buffalo Warner & Grand exchange, announces that his company has purchased the state rights north of Westchester County on "Why Girls Leave Home."

* * *

D. H. Finke, manager of the new Bellevue Theatre in Niagara Falls, is now putting on daily matinees at his attractive neighborhood house and reports excellent business, especially from children and women patrons. The Bellevue is becoming famous as a pre-release theatre in the Cataract City.

Sales Reported

Associated Photo-Plays, Inc., report the closing of a franchise for the southeastern territory to M. Mitchell of the Federated Films of Atlanta, covering twenty-one pictures, as follows:

Five Chester Bennett productions, starring Jane Novak.

Six Scott Dunlap productions, starring Mary Anderson.

Eight Cliff Smith productions, seven starring Pete Morrison.

In addition to "Ghost City" and "The Wolverine."

Kansas City

The Kansas City branch of the W. W. Hodkinson Corporation will move into the new exchange on November 5, according to Joe Bloom, district supervisor. Hodkinson's new quarters will be on the sixth floor of the Film Exchange Building, Seventeenth and Main streets. Ralph Simmons, formerly with Hodkinson and recently with the S. & T. Film Company, has been appointed manager of the local Hodkinson office, and he announces that Rube Melcher and Randolf Elliott will travel this territory.

* * *

B. N. Brinch, general manager of the W. W. Hodkinson Corporation, was in town last week, making a tour of the exchanges and arranging the opening of new offices in various places.

* * *

The Metro Pictures Corporation moved into the new exchange at 1704-06 Wyandotte street on October 15. S. L. Haldeman, local manager, says that the departments are arranged so as to give the best of service to exhibitors at all times.

* * *

Permits for persons who sing, dance or act at picture shows will be required, should an ordinance be passed that was introduced in the lower house of the council recently. It specifies that written permits shall be issued by the board of public welfare to performers each week, and that no obscene, immoral or detrimental acts shall be presented. The ordinance provides a minimum fine of $1 and a maximum fine of $500 for each offense.

* * *

J. S. Woody, general manager of the Realart Pictures Corporation, spent several days in Kansas City last week visiting the Realart exchange, of which David Blyth is manager. Mr. Woody was impressed with the business being done in this territory.

* * *

J. H. Calvert and Charles Russell of the Kansas City branch of Universal have just returned from a three-week trip through Kansas and report a 100 per cent. booking in the key towns on the Universal - Jewel, "No Woman Knows."

* * *

E. A. Dixon, who has been in the film business for six years in Canada, has joined the Phoenix sales force, according to Joe Fox. Mr. Dixon will handle the Kansas City trade and the first run accounts in this territory. He has had a number of years' experience, having been manager of one of the large theatres in Canada.

* * *

Lee Miller, formerly a booker for the local Select office, has been appointed a road representative for that company. F. E. Hendon has been transferred from the Dallas office to handle Mr. Miller's former position.

* * *

Bill Warner, representative of the F. B. Warren Corporation, has returned from a trip through Kansas. Mr. Warner reports conditions as fine in that state.

Joe Fox, manager of the Phoenix Film Corporation, made a trip through Southern Kansas last week and says that conditions are improved.

* * *

Miss Mary Guettler, who was assistant to Miss Nadine Simpson of Phoenix, has taken over the booking for that company.

* * *

Miss Jessie Jackson, cashier for the Indianapolis branch of Pathe, visited the local office of Pathe recently.

* * *

F. A. Spack has purchased the Auditorium Theatre at Excelsior Springs, Mo.

* * *

Mr. and Mrs. O. K. Mason of the Regent Theatre at Wichita, Kan., were visitors at the film center last week, buying new supplies for the Royal Theatre at Newton.

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The Orpheum Theatre at Parsons, Kan., formerly the Elks' Theatre, has been reopened under the management of Roy Kentz, formerly sales representative for the Oklahoma branch of Universal.

* * *

C. H. Ball, owner of the Electric Theatre at Garden City, Kan., has returned from a summer vacation in Colorado.

* * *

Tom Henneberry has taken over the Star Theatre at Nevada, Mo.

* * *

William Parsons of the Pershing Theatre at Joplin, Mo., has joined the Universal sales force and is traveling the Northern Missouri territory.

* * *

C. Fred Garwood, formerly of Fredonia, Kan., has bought the Imp Theatre at Syracuse, Kan., from H. H. Beebe, opening his new house on October 11. The Imp seats 249.

* * *

E. E. Davinia has purchased the Opera House at Breckenridge, Mo., from L. W. Hunt.

* * *

N. H. Gibbons, formerly an exhibitor at Lawrence, Kan., and connected with the Columbia Theatre, Junction City, Kan., has recently returned from a vacation in California.

* * *

Out-of-town visitors at the various film exchanges during the last two weeks have been: H. E. Ulrich, Grand, Topeka, Kan.; L. M. Baird, Rex, Hamilton, Mo.; J. P. Townsley, Odeon, Lyons, Kan.; Mr. Scholt, Picture Theatre, Winchester, Kan.; Mr. Bailey, New Bailey Theatre, Waverly, Kan.; Mr. Wilson, Olathe, Kan.; J. D. Wineland, Mystic, Webb City, Mo.; P. O. Jones, Royal, Carrollton, Mo., and E. Van Hyning, Pastime Theatre, Ottawa, Kan.

* * *

The Phoenix Film Corporation has outgrown its offices on the first floor of the Film Exchange Building in Kansas City, so has moved to the sixth floor of the same building, where it will occupy half of the floor, the remaining space being taken by the local branch of the W. W. Hodkinson Corporation, which recently found need for additional space also. Phoenix now has five representatives on the road in this territory.

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R. S. Elliott, formerly with Hodkinson in this territory and recently manager of its Minneapolis branch, was in town a few days recently.

* * *

Roy Churchill, manager of the local R-C offices, entertained Mr. and Mrs. William Frawley, who appeared in a sketch at the Orpheum Theatre, at his home recently.

* * *

N. J. Flynn drove to Des Moines, Ia., in order to attend the opening last week of the new Empress Theatre, which is owned by Harry Sherman of Minneapolis.

* * *

Joe Levy has returned from a trip to New York, where he was looking over some new pictures.

* * *

Lee Chandler, sales representative for Phoenix, is on the job again after being ill a week.

* * *

Sam Benjamin, manager of the Oklahoma City office of Universal, stopped over in Kansas City and then left for Chicago in company with J. H. Calvert, manager of the local office. They attended a sales conference and Mr. Calvert is enthused over the new Priscilla Dean production, "Conflict."

* * *

L. C. Montgomery, formerly connected with Vitagraph's Dallas office, is now representating Vitagraph in this territory.

* * *

E. H. Porter, president of the Precision Machine Co., manufacturers of the Simplex motion picture machines, visited the local distributor of the Simplex machines, the Yale Theatre Supply Company, while on a tour of the distributing centers.

* * *

Phil Ryan has been appointed division manager of the W. W. Hodkinson Corporation in this territory.

* * *

David Blyth, recently manager of the local branch of Realart, left October 24 to take charge of Realart's offices at Denver.

* * *

Roy E. Kintz has taken over the management of the Orpheum Theatre at Parson, Kas., for the Barbour Amusement Company. Mr. Kintz was formerly with the S. A. Lynch Enterprises of Texas and Oklahoma. He is responsible for the "Go-to-the-Theatre-Week" at Parsons. The exhibitors heartily supported this movement and took extra space in the newspapers, receiving a good business in return.

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W. P. Bernfield, formerly assistant manager of Select, is connected with the Crescent Film Company as sales manager.

* * *

R. H. Fairchild, for three years a representative for Vitagraph, is city representative and booker for Crescent and Federated.

* * *

D. J. McGowan, auditor for Associated First National, was in town last week looking over the records.

Edwin Dodson, who had charge of a branch office for the Standard Film Company a number of years ago, is again connected with that concern as special representative. Mr. Dodson is covering the Missouri territory.

* * *

The Kansas City branch of R-C Pictures is in first place in the business contest for five weeks, according to Roy Churchill, local manager of that concern. The Kansas City office is also first for solid week bookings, with twenty-seven in this territory.

* * *

John P. Goring, exploitation manager for the local Paramount branch for several years, has been transferred to the Los Angeles office of that company. Howard Price Kingsmore has filled the vacancy left by Mr. Goring.

* * *

A change of policy has been made by the Regent Theatre of Kansas City. Starting October 22, the motion picture house entered the field of tabloid musical comedy. Programs will be changed Wednesday and Saturday of each week. Feature motion pictures will also be shown in addition to the musical comedy.

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The Circle Theatre in Kansas City, has been bought by I. Wienshienk and is being extensively remodeled and redecorated. New equipment has been installed by the Yale Theatre Supply Company. The theatre will open about November 5.

* * *

Sam Harding, of the Liberty and Doric theatres, Kansas City, returned this week from New York.

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N. W. Huston, of Columbus, has purchased H. H. Daniel's Reel Theatre at Oswego, Kas.

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The Globe Theatre of Kansas City, has bought two new Power's machines from the Cole Theatre Supply Company.

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S. K. Williams is the new owner of the Highland Theatre, Kansas City.

* * *

C. R. Rugg has leased the Eureka Theatre at Weston, Mo.

* * *

H. G. Ramsey has purchased the Belmont Theatre in Eldorado, Kas. Mr. Ramsey also owns the Palace and Royal theatres.

* * *

I. W. Maple of the Rex Theatre at Ridgeway, Mo., has bought the Rigney Theatre at Albany, Mo., from Mr. Flader and Mr. Flader has purchased the Princess Theatre at Stanbury, Mo.

Complys with Manitoba Laws

Vitagraph's new building in Winnipeg is the first film exchange in the Manitoba city to comply with the by-laws put in force the first of this month, according to reports from the company. These rules provide that all exchanges must be sheltered in fire-proof buildings.

Canada

Peter Egan, formerly on the staff of the Lyceum Theatre, Winnipeg, has been appointed manager of the College Theatre in succession to Ralph Miller, who has been placed in charge of the new Starland Theatre which was opened to the public a few days ago. The Lyceum, College and Starland Theatres are all a part of the chain of fine theatres in Western Canada which are controlled by Kenneth M. Leach, of Calgary and Winnipeg.

* * *

The people of Timmins, Ontario, one of the most northern of the large mining centres in the Cobalt district, are suffering for the need of a moving picture entertainment because of the destruction by fire of the Rex Theatre, the one moving picture palace in the frontier town. The building was badly damaged by fire on October 12.

* * *

Jack Arthur, musical director of the Regent Theatre, Toronto, Ontario, for many years, is now in charge of the new Capitol Theatre, Montreal, as resident manager of that house. For a considerable time, Arthur has been general supervisor of music for the Capitol and other theatres owned and controlled by the Famous Players' Canadian Corporation, Toronto.

* * *

The Maisonneuve Theatre, one of the oldest picture theatres in Montreal, is being advertised for sale. It has had a long and successful record. Patrons of the Maisonneuve are restricted largely to French-speaking people.

* * *

The St. Denis Theatre, Montreal, one of the largest and most beautiful theatres in Canada, is presenting a combination program of vaudeville and pictures on Sundays only, performances running from noon to 11 p. m. on that day. Grand opera, concerts by great artists, and recitals are conducted during the week.

* * *

Regular Allen prices for the Allen Theatre, Winnipeg, have been established as follows: The whole orchestra floor for evening shows is 50 cents admission, the balcony 35 cents, reserved seats 70 cents, admission to matinees performances 30 and 50 cents. These prices include the tax and are a slight reduction from last year's scale. The new schedule went into effect on October 8.

* * *

Terry Turner, of New York, director of publicity for the Marcus Loew Theatres, recently visited Hamilton, Ontario, for a few days. Turner was the manager of the Loew's Hamilton Theatre only a short time ago and he met many old friends on his recent trip. He assisted at the opening of the new Loew Theatre in Buffalo on October 17.

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Lou Newman, a former English comedian, has become manager of the Princess Theatre, Calgary, Alberta. This theatre is operated by the Canadian Theatres, Ltd., and presents both pictures and stock company.

* * *

W. Alm, of Selznick, Manitoba, has purchased the Dreamland Theatre, Vancouver, B. C., from Dan Sutherland and has already taken possession. Alm managed the Royal Theatre, Selkirk, for seven years, and is a veteran exhibitor.

* * *

Joseph Errington, former projectionist of the Province Theatre, Vancouver, B. C., and later cameraman for Pathe News, is now the manager of the Columbia Theatre, Vancouver.

* * *

Mickey Michelin, organist of the Colonial Theatre, Vancouver, B. C., for four years, has returned to the organ of the Colonial after an absence of several months.

* * *

Attractions at three of the largest moving picture theatres in Ottawa, Ontario, during the week of October 24, comprised "Over the Hill," the Fox special, at Allen's Regent; "The Woman God Changed," at the Imperial Theatre, and "The Affairs of Anatol" at Loew's Ottawa Theatre. This array represented the attractions at three of the four downtown theatres in the Canadian Capital for the week.

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L. H. Leduc, proprietor of the Laurier Theatre, Hull, Quebec, a moving picture theatre of good size, has been elected a director of the Kiwanis Club of Hull, Quebec.

* * *

Lewis J. Selznick, of New York, has made an offer for the Australian rights to the scenic and industrial releases produced by the Exhibits and Publicity Bureau, Department of Trade and Commerce, Ottawa, Ontario, it has been announced. These pictures are released semi-monthly as part of a "seeing Canada" series of one-reel subjects.

* * *

"Big Timber," the first feature to be produced by the Maritime Motion Picture Company, Sydney, Nova Scotia, is nearing completion, it is stated, and will shortly be marketed by Associated Exhibitors. The Maritime company was organized by Wallace MacDonald, who is its general manager. The star of the picture is Richard C. Travers, who has played male lead with Pearl White and who was with Vitagraph until he joined the Canadian organization. Travers was starred in "The Rider of King Log" for Associated Exhibitors-Pathe after he returned from overseas.

* * *

Montagu Love made his second visit to Toronto, Ontario, during the week of October 24, when he was engaged to make personal appearance at the Pantages Theatre along with "Shams of Society," a photoplay in which he was starred with Barbara Castleton.

* * *

Mary Carr, star of "Over the Hill," visited Montreal and Toronto recently while this Fox feature was being presented in its first run in the two cities.

* * *

"Way Down East" was publicly presented in Montreal, Quebec, for the first time during the week of October 24, when it was the attraction at the Imperial Theatre at advanced prices. The announcement that the Griffith production would be shown aroused no little interest because the feature had been condemned some months ago by the Quebec Board of Moving Picture Censors. The censor board recently changed its mind on the subject.

* * *

An announcement in Montreal that caused more than usual interest was that "Passion," starring Pola Negri, would be the attraction at the Allen Theatre, Montreal, starting October 23. This picture aroused a commotion in Canada when it was first released for presentation at the Allen Theatre, Toronto, some months ago, because of its alleged German origin. The feature was passed by the Ontario Board of Censors, but it was eventually ordered withdrawn by the Provincial authorities after many protests had been made by various organizations. "Passion" has now been passed by the Quebec Board of Censors and is being shown in the Province of Quebec which is made up largely of French-Canadian people.

* * *

One of the largest runs for a picture in Winnipeg, Manitoba, was that for "Over the Hill." It was shown for two weeks at the Allen Theatre and was then transferred to the Dominion Theatre, another Allen house, for an additional two weeks.

Florida

The Consolidated Amusement Company, Tampa, Fla., operating four theatres in the downtown section, probably will not begin the erection of the additional house which was promised Tampans recently, for another year. At the time that the Lynch and Cooley interests were consolidated under the new name, it was announced that an additional house would be provided in an up-to-date building, whenever the demands should require it. The concern intends to fulfill its promise, but does not believe the time has arrived. If more seats are needed, the concern will re-open the Prince, which has been closed all summer. The houses now operating—Victory, Strand, Grand and Benita—are showing to capacity audiences the greater portion of the time.

Keith vaudeville opened for the fall and winter season at the Victory, October 10, showing twice nightly for four nights a week, and three matinees. The latter part of the week at the Victory is devoted to high-class moving pictures, among recent showings being "The Affairs of Anatol" and "The Old Nest."

The Victory has been provided with new scenery, new drop curtains and a new annunciator system, the latter spelling the word "Victory" in electric lights, one letter being flashed on for each feature.

* * *

The Juanita Film Company, Tampa, Fla., is working on a series of twelve two-reel comedies featuring Alt and Howell, comedians, assisted by a number of supers. This series begun in California several weeks ago, will be completed in Tampa, four films having been finished. The work will require about eighteen weeks more.

The first three films of this series have been titled "Pure and Simple," "Liquerish Lips" and "A Couple of Bluffs." The fourth has not been named. The pictures will be distributed by the Allied Distributing Corporation, New York.

* * *

Talk of a new $30,000 picture house to be erected in Tampa, Fla., has been heard for several weeks, and it is understood that interests now operating several theatres in the Latin section of the city are behind it. No definite announcement, however, will be made for the next sixty days, it was said. According to the reports, the new theatre, if erected, will be located either in the Latin section or the residence section known as Tampa Heights, probably the latter. There are no theatres in Tampa Heights at present.

St. Louis

The St. Louis office of Associated First National Pictures will take over the Southern Illinois territory of that organization on October 22. At present this district, which comprises the forty-nine counties south of Decatur and Quincy, are being served from Chicago headquarters. It is anticipated that the new arrangement will assure the exhibitors of the district affected better service.

* * *

The West End Lyric, one of the Skouras Brothers group of amusement places, had its fall grand reopening Saturday with "The Affairs of Anatol" as the attraction. During the past several months during off-hours carpenters, decorators, electricians, etc., have been installing many improvements at this cozy playhouse. The stage was enlarged to permit most elaborate presentations, while a complete new system of lighting effects was installed. For forty hours just prior to the grand re-opening the theatre was closed, but during the summer shows were not interrupted by the workmen, who did their work at night after the last show.

* * *

George Newsome, Plaza, Mount Vernon, Ill., combined business with pleasure by coming to town during the Veiled Prophet celebration. During the day George visited the various exchanges in search of numbers for his fall program, while at night he took in the parade and ball at the Coliseum.

* * *

Charlie Werner of Metro has just returned from an extensive tour of Arkansas and Tennessee. He reports that moving picture conditions in that section are very much improved. The advance in cotton has been a big boon for the South.

* * *

The Criterion, Broadway near Olive street, recently purchased from the Famous Players Missouri Corporation by a syndicate headed by Samuel Lewis, was re-opened Saturday with F. B. Warren Corporation's "The Blot" as the feature picture. Popular prices will prevail throughout the season, 10 and 20 with war tax being the scale. H. R. Hamburger has been placed in charge of the house.

PLACE YOUR CLASSIFIED AD In MOVING PICTURE WORLD FOR BEST RESULTS

San Francisco

North Beach Theatres, Inc., has been organized with a capital stock of $200,000 to conduct the houses recently taken over in the North Beach district by Maurice Klein and associates.

* * *

The Star Theatre Lighting Company has been incorporated with a capital stock of $10,000 by W. C. Brumfield, E. H. Brumfield, A. Uglow, C. Kierman and W. P. Caubu.

* * *

J. C. McCann has disposed of an interest in the T. & D. Jr. Enterprises, Inc., which operates a circuit of moving picture houses in Northern California and Nevada, to Alfred V. Girot.

* * *

Glen Hurst, who disposed of his moving picture interests at Reno, Nev., some time ago, and who is now interested in an aviation project, was a recent visitor in this city.

* * *

William Jobelmann, who has been handling the publicity work for the Turner & Dahnken Circuit for some time, has returned to Los Angeles and has been succeeded here by Hal Reed, formerly with the Oakland T. & D. Plans are being made for greatly increasing the scope of work handled by the publicity department.

* * *

While no definite date has been set for the opening of the magnificent Granada Theatre, it has been decided that this will be during the third or fourth week of November. E. N. Ayer, for a long time connected with the publicity department of the California, Imperial and Portola Theatres, will be the house manager.

* * *

The second annual ball and musical festival of Musicians' Union No. 6 will be held at the Exposition Auditorium on the evening of November 1. The proprietors of the local theatres have been requested to arrange their schedules so that orchestras may assemble at the auditorium in time to give a concert between the hours of ten and eleven o'clock. An orchestra of two hundred and fifty pieces, led by conductors from the various theatres, will be a feature of the affair.

* * *

C. H. Mehrten, a pioneer California exhibitor, who formerly operated houses in the Greater San Francisco, but who has been on a ranch near here for several years, has returned to his old stamping ground and it would occasion no surprise if he again engaged in the business.

* * *

Fred W. Voight, manager of the local Metro branch, left recently for Salt Lake City, to attend a meeting of Western branch managers.

* * *

Hoyte Ricketts, traveling auditor for William Fox in the Western territory, recently visited the local branch, following a tour through the Northwest and Canada.

* * *

George Chamberlain, head of the Independent Film Exchange, has returned from a fine vacation spent in the Oregon woods and is dispensing the very latest in hunting and fishing stories with his regular film service.

* * *

I. P. Arnold, formerly connected with Associated Producers, Inc., is now associated with the Fred B. Warren Gorporation and is making a trip through the Valley territory.

* * *

Basil King, who is writing scenarios for Goldwyn, was a recent visitor here. He plans to return shortly to his home at Cambridge, Mass.

* * *

Articles of incorporation have been filed for the Peter B. Kyne Production Company, with a capital stock of $100,000. The directors are J. E. Mighell, R. B. Splivalo, M. Knipe, F. Ostern and R. H. Kimball, all of this city.

* * *

Walter S. Wessling, Western district manager for the Pathe Exchange, Inc., is here for a stay of about six weeks, during which time the exchange will be moved to its new location on Turk street. Since the first of October he has visited Salt Lake, Butte, Spokane and Portland. Business at the latter place has been stimulated by the plans being made for the holding of a great exposition in 1925 and is in good shape. At other exchange centers business is holding its own.

* * *

At a meeting of the Motion Picture Theatre Owners of America, Northern California division, the Allied Amusement Industries of California and the San Francisco Film Exchange Board of Trade, attended by more than four hundred persons, and presided over by Eugene H. Roth, the candidacy of Charles A. Nelson for Supervisor was unanimously endorsed. Nelson slides are being shown in all theatres and a very active campaign is under way.

* * *

Miss Nina Matheson, for some time bookkeeper for the local Metro branch, was married recently to Maurice F. Lowery, manager of the Garden Theatre, Burlingame, Cal.

* * *

S. S. Theller has purchased the Orland Theatre, Orland, Cal., from W. R. Claman. Mr. Theller will continue to operate a house at Yreka.

* * *

L. Kaliski, who sold the Strand and Rialto Theatres, Alameda, to Sam Levin, of San Francisco, last February, has taken these over again and has placed them in charge of Bert Donnellan, a pioneer theatre manager.

* * *

E. B. Buckwalter, who recently opened the Liberty Theatre at Susanville, Cal., was a visitor on Film Row during the week.

* * *

P. Kyprios has succeeded Enno Leon in the moving picture business at Santa Clara, Cal.

* * *

Mary Elizabeth Rosebaum, the captivating baby daughter of Dick Rosebaum, manager of the San Francisco Paramount office, has been enrolled as the film industry candidate in a Shriner popularity contest. The funds collected in the contest will be used to entertain the Shrine Imperial Council in San Francisco next June. Baby Rosebaum's campaign is being ably managed by Ben F. Simpson, Realart manager.

* * *

Work on the new Fox Theatre at Oakland, Cal., which is to cost in the neighborhood of $500,000, is to be started within a month, according to Maury I. Diggs, the architect.

* * *

Plans for the new Orpheum Theatre at Oakland, Cal., have been approved by the heads of the Orpheum Circuit and bids for construction work will shortly be invited.

* * *

The Sympho Cinema Syndicate is preparing to start production work shortly at the old Essanay studio at Niles, Cal., but plans a modern studio in the Greater San Francisco. George F. Mings is president of the company and John Hancock Harlow will be chief director. Miss Marjorie Terry has arrived here to take part in the first productions planned.

Philadelphia

The Karlton, a beautiful new theatre just completed by Hoffman Heenon, architects, on Chestnut street, east of Fifteenth, will open October 17. It contains some of the distinctive features which Alexander R. Boyd originated in the Arcadia, although of a much darker interior color scheme than ever before attempted in any other house in this city.

The Karlton is built of concrete and brick, having a white marble front, on a site of 230 by 54 feet. It has only one floor and is approached by a handsome vestibule from Chestnut street. The vestibule has an attractive terrazo floor border in mosaic of geometrical forms of marble. Walls and ceilings are richly ornamented with plaster work. The lobby is provided with beaded panels, every alternating one accommodating a beveled mirror. Display frames are for the spaces not occupied by the mirrors. Marble pilasters of a light color decorate the walls of the foyer and mark a distinct contrast with the dark green shade of the walls, which blends in with the entire Empire style of decorations throughout. Delicately designed ornaments picked out in old rose and a delicate shade of gray are prominent in the dark green tapestry on the walls. Leather covered panels are placed at the lower portion of the walls.

The heating and ventilating systems have been installed by Hoffman and Heenon as one unit. No radiators are required. Two Simplex machines furnish the projection. A Kimball four manual organ and an Ampico electric piano will supply the music. The Karlton will be run under the direction of the Stanley Company of America.

* * *

James Coyle, the popular young film salesman who was recently made manager of the Superior Film Exchange, was married October 5 to Miss Alice R. Kane. Mr. and Mrs. J. Coyle are now receiving congratulations from all their friends at the Aldine, having just returned from their honeymoon.

* * *

William Butler of the Clearfield Theatre has taken over the Edgemont in Bridesburg and the Apollo Theatre on Twenty-second street. John Bagley, formerly of the Star, is actively associated in the management of both houses.

* * *

The M. P. Salesmen Association has resumed the Saturday weekly meetings.

* * *

Victor Herbert, the famous composer and band leader, has been engaged to lead the orchestra at the Stanley Theatre during the week of November 14.

* * *

Harold Hyberger, manager of the new Kurtz Theatre, Bethlehem, Pa., announces that they have discontinued vaudeville entirely and will show high-class picture productions in the future exclusively, beginning October 24 with "Way Down East."

* * *

Donald Bernstein, publicity man for the Syracuse Theatre, Easton, who was recently married to Miss Alice Blake, of the same town, is receiving congratulations from all his friends.

* * *

Elliot Jacobs has succeeded Harry Sullivan as booker and manager of the Imperial Theatres, Inc., of Philadelphia. This corporation is interested in several houses in town and out of town.

* * *

Harry Rapp, promoter of "Why Girls Leave Home," arrived here from New York last Saturday and paid a visit to his local distributor, H. Berman.

* * *

According to current rumors the Felt Brothers, who recently opened the Ambassador Theatre in West Philadelphia, and are finishing up on their new Aldine Theatre here, are reported to be planning to build another Aldine Theatre in Atlantic City and a local theatre located near Overbrook.

Plan Distribution of Johnson Film

From the headquarters of Exceptional Pictures' Corporation, Alexander Beyfuss, vice president and general manager, issues the statement that the details of a contract for the distribution of Martin Johnson's "Jungle Adventures" are being gone into as the present issue of this publication is preparing for the press.

All indications point to the successful consummation of the deal in time for the announcing of the distribution channels to be published in this issue, the facts concerning which will be found on another page.

Realart Suggests Film Accessory

A dramatic pantomime is suggested by Realart's exploitation department as an interlude in connection with the showing of "Morals," the latest McAvoy picture, a William D. Taylor production. It requires, it is said, but one setting to be staged outside the walls surrounding the garden of the palace of Hamdi Effendi, the Turk, in whose harem Carlotta, an English girl, is being reared.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Sure Fire"

Hoot Gibson's Second Five-Reel Starring Feature, Produced by Universal, Is Good Western Melodrama

Reviewed by Fritz Tidden.

True to form, Universal is releasing a picture, the title of which has no bearing whatever on the matter contained, except, perhaps, one revolver shot, in "Sure Fire," the second five-reel fature in which Hoot Gibson is starred.

Upon the presentation of Gibson's first picture, it was patronizingly stated in some places, that Gibson showed great promise as a full length picture star. It is now perfectly apparent that the writers' crystal gazing was as correct as the downright statement of positive success they should have made at the time. The young fellow with the noisy given name has as pleasing a personality, as much acting ability and is as proficient a horseman and gunfighter as any of the cowboy stars now rescuing females on countrywide screens.

"Sure Fire" is a Western melodrama that has action and love interest to a large extent, which is about all that is generally necessary in an average feature, providing that they are introduced in a competent manner. They are in this instance. The story, which introduces no new angles to an old theme, is presented in such fashion that its familiarity becomes inconsequential and the interest is retained throughout. Universal has surrounded Gibson with a distinguished cast of players, all of whom win individual honors, especially Molly Malone. Although the latter has not much to do, her presence lends a piquant charm to the scenes in which she appears. Jack Ford, the director, has performed his work capably and the cameraman has caught some Western scenery of rare beauty. The melodramatic action is built up carefully and the story runs along freely.

The Cast

Jeff Bransford.....Hoot Gibson
Marian Hoffman.....Molly Malone
Sonnie.....Breezy Eason, Jr.
Rufus Coulter.....Harry Carter
Elinor Parker.....Fritzi Brunette
Major Parker.....Murdock McQuarri
But Rawlings .....George Fisher
Leo Ballinger.....Chas. Newton
Brazos Bart.....Jack Woods
Overland Kid.....Jack Walters
Romero ..... Joe Harris
Gomez ..... Steve Clements

Story by Eugene Manlove Rhodes.
Scenario by George C. Hull.
Directed by Jack Ford.

Length, 4,481 Feet

The Story

Jeff Bransford, a vagabond cowpuncher, returns home to find his sweetheart, Miriam, hardened against him because of his lack of ambition. He learns that Miriam's married sister is about to elope with a city slicker and stops them, but in turn is blamed for the disappearance of $5,000 belonging to the sister's husband. He hides rather than expose the sister's intrigue.

Miriam takes food to him, but is captured by outlaws. Jeff rescues her and captures her captors. One of them has the money. The husband thus remains in complaisant ignorance, and Miriam rewards her sister's benefactor, Jeff, by giving him her heart and hand.

Program and Exploitation Catchlines:

Whzzz—Bzzz—Wheee—A Comet? No. Just the New Western Star, Hoot Gibson, Flashing With "Sure Fire."

Exploitation Angles: Sell this for its action, playing up the star with references to his earlier hit—if you had him—and putting him on the map against future appearances.

IN THIS ISSUE

"The White Mouse" (*Selig-Rork*).
"Parted Curtains" (*Warner Bros.*)
"Conflict" (*Universal-Jewel*).
"Sure Fire" (*Universal*).
"Doubling for Romeo" (*Goldwyn*).
"Two Minutes to Go" (*First National*).
"Cinderella of the Hills" (*Fox*).
"A Western Demon" (*Western*).
"A Knight of the West" (*Blanchfield*).
"The Swamp" (*Robertson-Cole*).
"Ace of Hearts" (*Goldwyn*).
"A Western Demon" (*Western Features*).

"John Greenleaf Whittier"

Introducing a new series of single reel pictures released by Kineto Company of America, under the general title of "Great American Authors, this deals with one of this country's best liked poets. It was received with applause by audiences at the New York Strand during the current week. This production is a decided novelty, entertaining as well as instructive, and has been well edited and sub-titled largely by quotations from the author's works. After showing Whittier's birthplace and scenes connected with his life, there are visualized scenes from his best known poems, "The Barefoot Boy" and "Maud Muller," which are well acted and well photographed. It should prove a pleasing attraction for all classes of houses. There are humor and pathos in the selections used.—C. S. S.

"Pathe Screen Studios"

One of the most striking set of scenes ever shown in a motion picture appears in "Our Four-Footed Helpers," the first of a series of single reel Pathe Screen Studies. There are views which first show hundreds of reindeer in Lapland moving along the side of a hill. The animals are then shown running pell mell into a stream, following their leader like so many sheep. A "shot" from the other side of the stream shows the reindeer in close formation, like a body of troops, extending across practically the entire width of the stream which appears to be of considerable width, probably half a mile. This reel deals with animals, mainly of the class of Ruminants which are useful to mankind, and is interesting as well as instructive. How they bite off vegetation and chew their cud afterward is illustrated in the diagram. In this class of animals is the ordinary cow, the buffalo, bison, all varieties of deer, the giraffe and others.

Two other subjects in this series, "The Crayfish" and "The Stickleback," show the habits and characteristics of these types of animal life. The Crayfish family includes the lobster and crawfish, interesting chiefly because of their food value. The main points of interest regarding the Stickleback is the fact that it has spikes on its back, has no scales, and builds a nest of grass similar to a bird, in which the eggs are deposited.—C. S. S.

"A Knight of the West"

Western Production, with Billy Franey in a Comedy Role. Distributed by C. O'D. Blanchfield

Reviewed by C. S. Sewell.

While technically falling into the classification of a Western drama, "A Knight of the West," the first of a series of W. B. M. Photoplays distributed on the independent market by C. O'D. Blanchfield, has been produced in such a manner that the comedy element introduced in the person of Billy Franey has been played up considerably. The story, which is of the conventional Western type, is very slight and could be told in considerably less than five reels; the remainder of the footage being employed in the introduction of the comedy and atmospheric scenes. The incidents in which a very lovable little girl of about four appears have also been played up considerably.

It is said that the producer has endeavored to get away from the straight Western, and just what success he has attained will depend largely upon whether your audiences like Billy Franey's type of comedy. The general effect impressed upon the writer was that the production is hardly up to the average in quality, but that in theatres where Westerns and Billy Franey are liked it will probably prove satisfactory. There are some thrills and good "Western atmosphere."

There are several excellent photographic shots in this production, and the cast acceptably portray their roles. Olin Francis and Estelle Harrison appear in the leading roles.

The Cast

Jack "Zip" Garvin.....Olin Francis
Dora McKittrick.....Estelle Harrison
Mana Palaver.....Billy Franey
Daniel McKittrick.....Otto Nelson
Mother McKittrick.....May Foster
Ralph Barton.....Claude Payton
Fay Murten.....Fay McKenzie

Story by Eva B. Heazlit.
Cameraman Len Powers.
Directed by Robert McKenzie.
Length, 4,600 Feet.

The Story

Zip loves Dora, daughter of a neighboring ranch owner, but is very bashful. The ranch foreman also covets her and while a rustler himself seeks to throw suspicion upon Zip, but his plans miscarry. The arrival of his sister's little daughter precipitates Zip's love affair, but he still lacks courage. The girl's father, to help him, suggests that he use cave man stuff at a dance, but the villain beats him to it. Zip pursues the fleeing rustler and saves the girl, while the rustler gets his deserts and all ends happily.

Program and Exploitation Catchlines:

A New Type of Western, With Thrills Into Which Is Interspersed Considerable Comedy.

Your Old Friend Billy Franey Appears As a Cowboy In This Feature and Performs Some Amusing Antics.

"Cupid, Registered Guide"

How a forest guide repays a physician who has saved him from being a cripple, furnishes the basis for this two-reel Holman Day drama, featuring Edgar Jones and Edna May Sperl. There are some striking outdoors shots, the story is interestingly told, and as a whole this subject ranks with the best of this series, which is being distributed by Pathe. In order to save her inheritance, it is necessary for the girl to be married with her father's consent and in his presence. How the guide brings this about by means of a ruse, furnishes the point to the story.—C. S. S.

Newest Reviews and Comments

"Parted Curtains"

Moving Drama of Ex-Convict's Rise in Life, with Henry B. Walthall and Mary Alden, Is Warner Brothers' Release; State Right

Reviewed by Jessie Robb.

Under a title selected presumably for its teaser quality, but which has no connection with the subject, unless the spectator uses his imagination and concludes that after the dark tragedy the curtains of life part to let in the sunshine, Warner Bros. have a high class feature. The leading players are Henry B. Walthall, old time favorite, and Mary Alden, of the "Old Nest" fame. As it fortunately doesn't always happen in real life, the rise of the under dog is a subject of interest in fiction. When the story is sympathetically told with just the right amount of pathos, human interest, humor, and heart appeal nicely mingled there is found to be box office value.

As it is to be expected, Walthall is most convincing as Joe Jenkins. Mary Alden departs from mother roles and plays the young wife. Little Mickey Moore is engaging as little Bobby, but there is rather too much of this small person shown.

The Cast.

Joe Jenkins ..... Henry Walthall
Wheeler Masters ..... Edward Cecil
Mrs. Masters ..... Mary Alden
Helen ..... Margaret Landis
Bobby Masters ..... Mickey Moore
"The Weasel" ..... William Clifford

Story by James C. Bradford.
Length, 6 Reels.

The Story.

To shield a friend, Joe Jenkins serves a seven year sentence. Upon his release, he is unable to obtain work and sinks into the depths. In an attempt to hold up Wheeler Masters, wealthy artist, he collapses. Masters' theory has been "once a crook, always a crook." Masters takes Jenkins into his home where Mrs. Masters and her sister Helen become interested in him. Masters discovers Jenkins' remarkable artistic ability and resolves to train him.

About this time the "Weasel" appears. In Mrs. Masters he recognizes an old sweetheart and blackmails her as the price of silence. Jenkins surprises them but agrees to shield Mrs. Masters. Masters sells a picture for a large sum and places the money in a wall safe. The "Weasel" tries to steal it but is caught. Jenkins takes the blame to shield Mrs. Masters from scandal. He is again an outcast.

Then the "Weasel" kidnaps Bobby. Through Jenkins' efforts he is found. Then Jenkins' record is cleared and he and Helen face a happy future.

Program and Exploitation Catchlines.

Two Screen Favorites, Henry B. Walthall and Mary Alden in Moving Drama of Ex-Convict's Redemption. Warner Bros. Release.

"The Code of the West"

This is the second of the new series of two-reel Texas Guinan productions. It is marked by rapidity of action and incident and tells an interesting story of the West, wherein a band of ruffians in seeking to get control of the girl's home almost cause the death of her mother. Texas and the hero endeavor to capture the leader. He is killed, and suspicion falls on the hero. The girl's brother, who has been shot by bandits, takes the blame. He recovers and is imprisoned. The girl holds up the jailers and gets him out. As he is about to be captured again, it developed that one of the gang, who had quarreled with the leader over money matters, fired the fatal shot. The production as a whole is well up to the standard of pictures of this type.—C. S. S.

"The Swamp"

Sessue Hayakawa Is Not Only Star, But Author of Slum Story. Robertson-Cole Production

Reviewed by Jessie Robb.

Not content with being a star, Sessue Hayakawa has made an essay as a photo-dramatist in his last Robertson-Cole production and, unfortunately, not with the happiest result. The story is a simple one of the slums and relates the efforts of Wang, the section's vegetable peddler, to aid his small friend, Buster, and his mother. There is perhaps about enough material to make a pleasant, little feature of three and a half or four reels, but when stretched out to six reels by the use of much padding, the story becomes wearisome. However, there is one thing to be said in its favor, the picture is clean and leaves a pleasant after feeling.

Hayakawa is called upon to expend little effort in his work as Wang. It almost seems as if he were taking a vacation and as he is one of the best of screen actors, his roles should match his ability.

The Cast

Wang ..... Sessue Hayakawa
Mary ..... Bessie Love
Norma ..... Janice Wilson
Buster ..... Frankie Lee
Mrs. Biddle ..... Lillian Langdon
Spencer Wellington ..... Harland Tucker
Johnny Rand ..... Ralph McCullough

Story by Sessue Hayakawa.
Scenario by J. Grubb Alexander.
Directed by Colin Campbell.
Photographed by Frank Williams.
Length, 5,560 Feet.

The Story

Down in "The Swamp," the slums of a great city, live Mary, a deserted wife and her small son Buster, struggling for a mere existence. Wang, the Chinese vegetable peddler, is Buster's friend and helper. Wang meets Mary when Buster takes him to have a black eye bandaged which Wang got by defending Buster in a fight. Mary and Buster are about to be evicted but Wang saves them by pawning his horse, Bimbo. Mary becomes very ill but recovers. Unable to make money without his horse, Wang becomes a fortune teller, assisted by Buster.

A new rent collector named Rand, comes. He proves to be Mary's childhood sweetheart. That evening Mary finds a letter in Buster's pocket. It was one which he had filched from a client's bag, to assist Wang. In it Mary reads that her husband, Spencer Wellington, is about to remarry. She tells Wang and he re-assures her. He has been engaged to entertain at Norma Biddle's announcement reception. There he reveals Spencer's past. Norma breaks the engagement.

Mary decides to divorce Spencer and go with Rand, who has again told her of his love. Wang realizes that his part in the lives of his friends has ended. He now has the money to ransom Bimbo and decides to go to the girl who has been waiting for him in the Orient.

Program and Exploitation Catchlines:

Sessue Hayakawa As a Vegetable Peddler in the Slums Proves to Be the Good Angel of His Lowly Friends.

"On Location"

Snub Pollard is the featured player in this single reel Pathe comedy which is a satire on motion picture making. The entire action is burlesqued, with the result that several humorous situations are provided. Snub is the gardener for a couple who are so particular that they are finicky. While they are away, a motion picture company comes and for five dollars Snub allows them to use the grounds for a war play. What they do to the house and grounds is a plenty. Marie Mosquini and the usual supporting cast appear with Pollard. The reel is well up to his standard.—C. S. S.

"Ace of Hearts"

Serious Drama, Finely Directed and Acted, Is Goldwyn Production

Reviewed by Jessie Robb.

Bolshevism, anarchy and the kindred radical "isms" which, at the present day, are causing much concern to stable governments, are topics of general interest. The actions of a group of these would-be reformers furnishes the plot of this Goldwyn production. The picture will not please where the radical element is rampant, as the development does not square with those theories, but teaches that progress is attained through construction and love rather than destruction and hate.

This production gives the impression of being a new departure or experiment in motion pictures. It is serious drama and acted and directed as such at a slow tempo through its entire length with fine sincerity and deep feeling. Director Worsley has further intensified the mood of the play by an almost symbolic use of the lights. A superb cast is headed by Lon Chaney, who again demonstrates his skill as one of the foremost character actors on the screen.

The Cast

Lilith ..... Leatrice Joy
Forrest ..... John Bowers
Farralone ..... Lon Chaney
Morgridge ..... Hardee Kirkland
Chemist ..... Edwin N. Wallack
The Doorkeeper ..... Roy Laidlaw
The Menace ..... Raymond Hatton

Story by Gouverneur Morris.
Scenario by Ruth Wightman.
Directed by Wallace Worsley.
Photographed by Don Short.
Length, 5,833 Feet.

The Story

A group of radicals, headed by Morgridge, have determined upon the death of a wealthy man, "the man who has lived too long." They draw cards and Forrest draws the "ace," making him the man to place the bomb. He and Farralone are both in love with Lilith, the woman in the group, but she is interested only in the cause. She promises to marry Forrest, as the next day he may meet his death. Their love awakens them to the horror. Lilith urges Forrest to fleet but he refuses and goes to his work. When night comes he returns to the group and confesses that he was unable to carry out the sentence as there were two happy young lovers at the next table and he could not kill them. Morgridge orders him and Lilith out, and then the remaining members meet to decide their death. Farralone, who had promised Lilith to protect her husband, explodes the bomb and thus the conspirators are killed. Forrest and Lilith read of the explosion in the town whither they had fled and know they are safe.

Program and Exploitation Catchlines:

Gouverneur Morris' Serious Drama of Radicalism Superbly Produced by Goldwyn.

"Pathe Review No. 128"

One of the most humorous as well as interesting of the slow motion series in Pathe Reviews is the section in this reel showing a kangaroo sparring with his keeper. This creature's antics after delivering a blow, the way he leans back to dodge a blow and seems to balance on his huge tail is very amusing. His dexterity is also interesting. Another section shows the fad of "surf dancing," in which young girls execute aesthetic steps at the water's edge. There are also some striking views of the port of Hamilton, Bermuda, and the surrounding country, which is more and more becoming a mecca for tourists. "The Rose and Its History" is an attractive section in Pathecolor, dealing with this ever-popular flower. —C. S. S.

Newest Reviews and Comments

"Conflict"

Priscilla Dean's Latest Universal-Jewel Is a Lumber Camp Thriller; Also Full of Dramatic Tension

Reviewed by Fritz Tidden.

Say, for instance, that you are an exhibitor with a clientele that is showing signs of becoming somewhat jaded. Rather as though it would like a radical change from the society dramas, sometimes triangular in shape, and the Glad Girl moral lessons you have been giving it pretty consistently. Just suppose this was the case. And you wanted to get something that would snap your clientele with some real thrills—theatrical to be sure, but who cares?

Universal has what you want. Get in touch with the company's nearest representative and ask to see "Conflict," the latest Universal-Jewel feature that is fortunate enough to have one of the most competent screen artists, Priscilla Dean, as its special luminary. It made a hard boiled reviewer sit up and take notice.

The story, by Clarence Budington Kelland, upon which "Conflict" is based, is of the theatre theatrical. That is to say it is not a tale of the footlights, but hyper fictional. It is as implausible as any first class story that has screened itself this way in many months. But, it would appear, the more improbable it gets the more gripping it becomes, with a higher compliment of dramatic tension.

Singling out for the large amount of personal credit each individual deserves for his or her part in the wide variety of departments concerned in the production of "Conflict" would take more space than is allowable. But the director, Stuart Paton, and Miss Dean are so proficient in their way that to neglect calling attention to their work especially would be an oversight. Mr. Paton has been given a story that is rather difficult to direct and has done unusually well with it, building up the mystery, suspense and thrills so as to rivet the onlooker's interest throughout the six reels. His log jam and flood scene is a masterpiece of direction and its consequent thrills will make any audience gasp. To say that the star is her usual self is not damning with faint praise. Practically everyone knows the extent of Miss Dean's ability and her positive charm. To say that she is her usual self is saying a great deal.

The Cast

Dorcas Remalie.....Priscilla Dean
John Remalie.....Ed. Connelly
Buck Fallon.....Hector Sarno
Miss Labo.....Martha Mattox
Letty Piggott.....Olah Norman
Jevons ..... Herbert Rawlinson
Mark Sloane.....L. C. Shumway
Orrin Lakin.....Sam Allen
Ovid Jenks.....C. E. Anderson
Hannibal Ginger.....Knute Erickson
Hasdrubel Ginger.....Bill Gillis

Story by Clarence Budington Kelland.
Scenario by George C. Hull.
Directed by Stuart Paton.
Length, 6,205 Feet.

The Story

Dorcas Remalie, pleasure loving society girl, is forced by her father's will to live in the northwoods home of her uncle, John Remalie, a sinister, mysterious and dictatorial lumber baron, whose household is managed by Miss Labo, a queer, forbidding woman. Dorcas has become interested in Jevons, a young man who is fighting her uncle for lumber land rights. John Remalie and Miss Labo completely terrify the young girl and when the former goes on a trip the latter attempts to poison Dorcas. She flees to safety and shortly after learns that Jevons is in captivity and imminent danger. She assumes his place at the head of his gang of lumbermen and leads the fight on Remalie's men. Her small band becoming overpowered, she blows up a dam that floods a dry stream with a rushing torrent, carrying with it an avalanche of logs. Then Dorcas learns that Jevons is trapped in a cabin in the path of the destructive logs and, after riding along the bank of the stream at breakneck pace, she arrives just too late to save him from being swept away on the wreckage of the demolished cabin. She then takes her life in her hands and jumps from log to log as they are rushing down the stream and reaches Jevon in time to save him before he goes over the falls as he lies partly insensible on the wreckage.

Program and Exploitation Catchlines:

A Rescue Scene on a Torrent of Rushing Logs, That Compares With the Ice Scene in "Way Down East."

A Picture In Which All Human Emotions Compete for First Place. Which One Wins?

Don't Miss the Thing That Makes Up Life—"Conflict."

"Cinderella of the Hills"

Barbara Bedford's First Starring Picture, Produced by Fox, Proves Her Right to Stellar Honors

Reviewed by Edward Weitzel.

In selecting Barbara Bedford for stellar honors, William Fox has given the screen a new and pleasing personality. To begin with, Miss Bedford has youth, good looks and a wholesome and engaging appearance. She has length and strength of limb, and clear calm eyes, and is particularly well adapted to the portrayal of the refined type of athletic American girl. Her limited experience at acting is apparent in all she does, but there are occasional flashes of inherent artistic understanding that show time alone is necessary to develop her into a finished player.

"Cinderella of the Hills" is a simple sort of story, laid among the primitive folk of the Ozark Mountains. It is old-fashioned, but human and will no doubt have a loyal following who will proclaim it entirely to their liking. The locations are picturesque, and the supporting cast is of good quality.

The Cast

Norris Gradley .....Barbara Bedford
Claude Wolcott .....Carl Miller
Rodney Bates .....Cecil Van Auker
Peter Poff.....Wilson Hummel
Giles Gradley .....Tom McGuire
Kate Gradley .....Barbara La Marr Deely

Story by John Breckenridge Ellis.
Scenario by Dorothy Yost.
Directed by Howard M. Mitchell
Length, 3,865 Feet.

The Story

The father of Norris Gradley permits another woman to come into his home and force his wife to obtain a divorce. He then marries the interloper. Norris gets her father's consent to remain with him, the girl hoping by this method to win him back for her mother. The new Mrs. Gradley, not satisfied with the harm she has done, fascinates Rodney Bates once more when this old flame of hers visits the Ozark Mountain country where she lives. Norris, who is snubbed and mistreated by her step-mother, has learned to play the violin. Disguised in boy's clothes, she earns money by playing for dances.

Claude Wolcott, who has been engaged by Giles Gradley to sink oil wells, meets Norris and falls in love with her. He is present one day when Gradley sees Bates making love to his wife and draws his revolver on him. Claude prevents the enraged man from killing his rival. In the end, the second Mrs. Gradley is killed when she falls over the edge of a deep pit. Norris brings her mother and father together again, and is married to Claude.

Program and Exploitation Catchlines:

Barbara Bedford, the New Fox Star, Has Beauty and Ability. "Cinderella of the Hills" Introduces Her Cleverly to the Screen Public.

"Doubling for Romeo"

Will Rogers Is Amusing in a Movie That Will Be Best Appreciated by a "Wise" Audience. Goldwyn Release

Reviewed by Edward Weitzel.

"Doubling for Romeo" is a deliberate and entertaining attempt to poke fun at the movie business, and will be best appreciated by a "wise" audience. Experience has taught that your devoted admirer of any and every form of amusement doesn't relish seeing it made the victim of a joke. The picture under discussion burlesques the making of the movie, and its story cannot be taken seriously. Cut to two thousand feet, it could be condensed into a highly entertaining picture for those who enjoy burlesque, without sacrificing any of the good points of the story.

The chief charm of Will Rogers, on the screen, is his intensely human qualities and his thorough naturalness. These assets do not get a fair showing in "Doubling for Romeo." The production is excellent.

The Cast.

Romeo (Slim) .....Will Rogers
Juliet (Lulu) .....Sylvia Breamer
Steve Woods (Paris) .....Raymond Hatton
Pendleton (Mercutio) ....Sydney Ainsworth
Big Alec (Tybalt) .....Al Hart
Foster (Capulet) .....John Cossar
Duffy Saunders (Benvolio) ...C. E. Thurston
Maggie (Maid) .....Cordelia Callahan
Minister (Friar Lawrence)...Roland Rushton
Jimmie Jones .....Jimmie Rogers
"Movie" Director .....William Orlamund

Story by Elmer Rice and Will Rogers.
Directed by Clarence L. Badger.

The Story.

Slim, a cowboy, is in love with a Miss Lulu, but hasn't the courage to tell her so. He has a rival in the person of Steve Woods, the handsome and handy soda water juggler at the village drug store. Finding that he cannot summon up enough courage to say all he feels when in the presence of his charmer, Slim asks for advice and is told to get a job in a movie studio and study the various methods of making love. He does so, and is given an opportunity to observe the way the ancient caveman used to tap his unwilling bride with a stone hatchet and carry her off to his cave. He also doubles for Romeo and sighs out his heart under Juliet's balcony. Slim's debut as a modern badman enables him to see how the lover of today handles the wooing business. A little reflection convinces Slim that the caveman stuff is the one and only dependable method. He goes home, mounts his trusty steed, rides up to the lady's door, treats her rough, drags her to his waiting steed and dashes off with her to the parson's house. There is a quick marriage ceremony. The bride then admits that she likes the caveman system.

Program and Exploitation Catchlines:

"Doubling for Romeo" Gives Will Rogers an Opportunity to Play Several New and Amusing Lines of Parts. He Sure Makes a Beautiful Romeo.

Movie Chats No. 15

With so much regarding the economic condition of Europe in the forefront of the world's news these days, Movie Chats No 55 showing incidents of the work-day life of the people of Strassburg is particularly timely. The housewives are seen bartering for foodstuffs and wares in the small markets held daily in the squares of the town, and their industry is indicated by pictures of their doing their laundering from the backdoors of their dwellings. A canal runs close to their doorsteps, which makes this feasible.—T. S. daP.

Newest Reviews and Comments

"Two Minutes to Go"

Charles Ray Does Not Make a Touchdown with His College-Boy Story. Released by First National

Reviewed by Edward Weitzel.

The handicap of a weak story prevents Charles Ray from making a touchdown with "Two Minutes to Go," a college boy tale that is long on atmosphere and painfully short on punch situations. It also manages to keep the star in the background to an exasperating degree. There is a deal of milling about in it by the college boys and their best girls, and everyone is kept on the move. At football matches, Hallowe'en parties and any sort of a gathering "step lively" is the cue, but the plot drags terribly all the time.

The character of Chester Burnett is the weakest ever played by Charles Ray. His attempt to hide the fact that he is running a milk truck because his father has failed in business and he (Chester) must work his way through college, puts him down as a cad and he jolly well deserves to be found out. If this is the kind of college hero to be found in modern fiction, it is time to change the brand. Even the personality and art of Charles Ray could not make Chester likable.

The picture is well mounted and has the advantage of a competent supporting cast.

The Cast.

Chester Burnett ..... Charles Ray
Ruth Turner ..... Mary Anderson
Her Father ..... Lionel Belmore
"Fatty" ..... Lincoln Stedman
"Angel" ..... Trueman Van Dyke
Butler ..... Gus Leonard
Football Coach ..... Tom Wilson
Janitor ..... Bert Woodruff
Dean of Baker University .. Francois Dumas
Professor of Spanish ..... Phillip Dunham

Directed by Charles Ray.
Story by Richard Anders.
Photographed by George Rizard.
Length, 5,920 Feet.

The Story.

When Chester Burnett's father suffers business reverses, Chester is forced to work his way through college. He does this by delivering milk for a dairyman, getting up at daylight in order to cover his route. Afraid that if the story gets out it will embarrass his sweetheart, Ruth Turner, the young chap does not confide the truth to her. His job prevents him from keeping his place on the football team, where he has been one of its star players. Although the team continues to lose game after game, Chester will not consent to play.

"Angel," the yell leader, learns his secret and spreads the news. His college mates proceed to ride Chester about it, and one morning, while out motoring, Ruth catches him delivering milk. She tells him she detests a man who is ashamed of his work, and turns her back on him from then on. Chester has a tough time of it, until he consents to play in the big football game of the year. He plays a poor game until he receives a note from Ruth, telling him that all is forgiven. He then wades in and leads his team in rubbing the noses of the other team in the dust.

Program and Exploitation Catchlines:

"Two Minutes to Go" Shows Charles Ray as a Football Hero and Reveals the Pranks of the Average College Boy.

"The Fox and the Goat"

Having as its moral, "Look Before You Leap," this modernized Aesop's Fable, as animated by Paul Terry, is executed in his own inimitable style and is decidedly amusing. The way in which the wily fox put one over on the stupid goat is cleverly done. Mr. Fox carelessly gets into trouble and finds himself in a well, but he uses his wit and gets the goat to jump in also, meanwhile getting out himself. —C. S. S.

"The White Mouse"

Selig-Rork Photoplay Is Rich in Entertainment

Reviewed by Sumner Smith

"The White Mouse," an Educational-Selig-Rork Photoplay, measures up in entertainment values to most five and six reel features, though of only 2,000 feet. That is high praise and it is well deserved, for this picture, adapted and directed by Bertram Bracken, is highly dramatic and exceptionally well acted by a cast composed of Lewis Stone, Wallace Beery, Ethel Grey Terry, Willard Louis, Bessie Wong and Margaret McWade. It will embellish the program of any theatre.

The story is not strikingly different from other stories of the Royal Northwest Mounted Police, but it has been handled throughout with understanding and artistry. There are no frills —it is straight-away stuff and is most effective in playing upon the spectator's imagination. Sergeant Blake is detailed to break up a band smuggling Chinamen across the border. A half-breed Chinaman named Ah Ming, who goes under the name of Dr. Lawler, is leader of the band. His experiment with a white mouse is halted by the policeman, who cannot bear to see the animal hurt. The mouse later saves Blake's life when the half-breed lets a wolf crazed with the rabies into the room where Blake is sleeping. Lawler is killed by a Chinaman detailed by his tong to avenge Lawler's murder of a Chinese girl, and Blake wins the girl who was in danger of falling into Lawler's clutches.

Lewis Stone gives a fine bit of restrained acting as the policeman. Wallace Beery is strikingly effective in his characterization of the half-breed. Willard Louis is impressive as the avenger, though his make-up could have been improved upon. Miss Terry as the girl again has an appealing role. The film is a picturization of a James Oliver Curwood story.

"The Custard Nine"

Harris Dickson, whose stories of Southern negroes have been a feature of a prominent magazine, personally supervised this two-reel comedy, which is based on one of these stories. There is a novel introduction in which the picture is made to appear as a visualization of the magazine story. This picture is a decided novelty which should please theatre patrons, particularly those who appreciate the characteristic humor of the negro. An unusual feature of the production is the fact that all of the actors are real negroes. The types have been well selected and the characters are not overdrawn. Their prototypes exist in many Southern communities. There is the darktown belle, the colored swell and two crafty citizens. The story contains many laughs and deals with the way that the swell negro puts it over on the other two, who have sought to double cross him for their own profit. The occasion is an excursion to a neighboring city where all three have extra tickets printed. The crafty ones not only have to give up their ill-gotten gains, but are forced to walk back to town. The title is based on the fact that the black "Beau Brummel," Virgil Custard, is manager of the baseball nine.—C. S. S.

"Just Dropped In"

Another of the series of single reel Harold Lloyd comedies that is being reissued by Pathe, with Bebe Daniels and Snub Pollard supporting the star. It is a fantastic type of comedy in which Lloyd and Pollard get in an aeroplane and finally land upon a typical island where a theatrical troupe with a lot of pretty girls have been shipwrecked. This afford these comedians several opportunities for humorous bits and provides several laughs.—C. S. S.

"A Western Demon"

State-Right Feature, Produced by Western Feature Productions

Reviewed by A. H. Giebler.

This subject is a typical State Rights Western. The plot, while simple and obvious, is well worked out, and provides many opportunities for thrills, stunts, fights and other husky hero business of a melodramatic character. The thread of the story stretches from Arizona to New York and back to the West again, and there is a wider variety of scenes than is usually found in this class of productions. There is considerable rapid fire action in the film, and the leading character, William Fairbanks, a young person of rather pleasing personality, is given plenty to do all along the line. He jumps in a lake and rescues a child; saves a train load of passengers from being held up and throws the bandit off the train; whips a bear; lassoes an airplane; climbs a rope to the machine, chucks the heavy out; secures the girl he was abducting, and does a lot of plain and fancy scrapping and rapid gun work in between times. Marylyn Mills does very good work in the leading feminine role, of a Western girl being educated in the East, who goes out to Arizona to manage a ranch. Monte Montague is convincing as a crook ranch foreman, and Billy Franey as the ranch cook furnishes the comedy element of the film in a capable manner.

The Cast

Ned Underwood ..... William Fairbanks
Rose Dale ..... Marylyn Mills
Joe Dalton ..... Monte Montague
The Bandit ..... Murray Miller
The Cook ..... Billy Franey

Directed by R. E. McKenzie.
Photographed by Edgar Lyons.
Length, 4,600 Feet.

The Story

Ned Underwood, a young Arizona rancher, while in New York, wins the admiration of Rose Dale by rescuing a drowning child from a lake. Rose, an orphan, who is being educated in the East, owns a ranch in the West. She gets news from the foreman of the ranch, who wants to get possession of her property, that her cattle are being stolen by rustlers. She decides to go to the ranch and look into the situation, and takes the same train that carries Underwood. He wins her further admiration by throwing a bandit from the train. She tells him her troubles, and he goes to the ranch with her and takes the job of dish washer in order to foil the crooked foreman.

The foreman plans a fake fight between the cowboys of the ranch and another ranch, hoping to scare the girl into selling out, but Underwood gets the punchers from his ranch and a real fight ensues in which the crooks are beaten. The foreman then steals the girl and locks her in a cabin with a bear. Underwood comes to the rescue. While he is whipping the bear the villain gets the girl in an airplane. Underwood ropes the machine, climbs into the car and again rescues the girl.

"A Nick-of-Time Hero"

Of especial appeal to children will be this two-reel Educational-Campbell Comedy. It details the fanciful adventures of a small boy and a little rich girl who run away from home and encounter all sorts of dangers in the form of a tiger and a run-away sky rocket. Adding much to the film's interest are a clever dog, a monkey and a beautiful white horse. After the first couple of hundred feet, which endeavor to evoke the laughs by showing people falling into the lake, it is very interesting. Coy Watson, Jr., as the boy and Doreen Turner as the girl are good.—S. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

After Your Own Heart. R-828; C-885.
The Night Horseman. R-318; C-397.
Trailin'.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.

BUCK JONES.

To a Finish. R-929; C-397.
Bar Nothing. 4,311 Ft. R-809.
Riding With Death.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Lovetime. R-439; C-589.
Ever Since Eve. R-732; C-49.
Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford).
Bucking the Line. (Maurice Flynn).
The Jolt. (Murphy-Walker).
Whatever She Wants (Eileen Percy).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Shadowed. R-693.
Turkish Bath.

SUNSHINE COMEDIES.
(Two Reels Each).

Say It With Flowers. 1,754 Ft.
The Book Agent. 1,762 Ft. R-811.
Singer Midget's Side Show. 1,762 Ft.
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

FAMOUS PLAYERS-LASKY

July.

The Woman God Changed (Cosmopolitan Prod.). 6,306 Ft. R-538; C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47, P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

August.

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft. R-450; C-759.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.

September.

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8,806 Ft. R-446; C-529.

October.

Footlights (Elsie Ferguson). 7,078 Ft; R-808. C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074.
Under the Lash (Gloria Swanson). 5,675 Ft. R-1077.

MACK SENNETT COMEDIES.
(Two Reels Each).

Are Waitresses Safe?
An International Sneak.

BURTON HOLMES.
(One Reel Each).

The Cruise of the Vera Cruze. R-810.
Boro-Bodor and the Bromo. R-810.
Torrid Tampico. R-945.
Kwang-Chow-Fu. R-945.
Nice and Cannes. C-1073.
Mexican Oil Fields.
In Batik Land.
Across the Grand Canyon.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-355.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurricane Hutch."

Week of September 11.

No. 13 of the Yellow Arm (Behind the Curtains).
My Lady O' the Pines (Holman Day—Two-Reel Drama).
On Their Way (Eddie Poland—One-Reel Comedy).
The Fashionable Fox (2-3 Reel Cartoon Fable).
One-quarter Inch (Harold Lloyd One-Reel Reissue).

Week of September 18.

No. 14 of the Yellow Arm (The False Goddess).
Mother O' Dreams (Tom Santschi—Two Reel Drama).
The Civet Cat (Bob and Bill Series—One Reel).
The Hermit and the Bear (2-3 Reel Cartoon).
Late Lodgers (One Reel Comedy—Pollard).
Bashful (Harold Lloyd Reissue—One Reel).

Week of September 25.

No. 15 of the Yellow Arm (The Miracle).
No. 1 of Hurricane Hutch (The Secret Cipher).
The Chink (Eddie Boland—One-Reel Comedy).
The Hare and the Tortoise (Two-third Reel Cartoon Fable).
Netting the Leopard (One Reel—Major Allen —Hunting Film).
Rough Seas (Gaylord Lloyd).

Week of October 2.

No. 2 of Hurricane Hutch (The Cycle Bullet).
Lorraine of the Timberlands (Tom Santschi —2-Reel Drama). R-806.
Gone to the Country (Pollard—1-Reel Comedy). C-806.
The Lucky Number (Gaylord Lloyd—1-Reel Comedy).
The Wolf and the Crane (⅝ Reel Cartoon Fable).

Week of October 9.

No. 3 of Hurricane Hutch (The Millionth Chance).
Venus and the Cat (2-3 Reel Cartoon Fable). R-807.
Wings of the Border (Holman Day—2-Reel Drama).
Sweet By and By (Eddie Boland—1 Reel Comedy). C-811.
A Zero Hero (Gaylord Lloyd—1 Reel Comedy). R-811.

Week of October 16.

No. 4 of Hurricane Hutch (Smashing Through).
The Honor of Ramirez (Tom Santschi—two reel drama).
The Frog and the Ox (⅝ reel Cartoon Fable).
Didge Your Debts (Gaylord Lloyd, one reel Comedy). R-944.
Law and Order (Pollard, one reel Comedy).
The Skunk (Adventures of Bob and Bill, one reel).

Week of October 23.

No. 5 of Hurricane Hutch (One Against Many).
The Dog and the Bone (⅝ Reel Cartoon Fable).
The Flaming Trail (Tom Santschi—2 Reel drama).
Capturing Lions by Aeroplane (Major Allen —One Reel—Educational).
Late Hours (Eddie Boland, 1 Reel Comedy).
Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).
No. 6 of Hurricane Hutch (At the Risk of His Neck).
Fifteen Minutes (Pollard—One-Reel Comedy).
The Spirit of the Lake (Tom Santschi—Two-Reel Drama).
The Cat and the Monkey (Cartoon Fable—2/3 Reel).
Pistols for Breakfast (Lloyd Reissue—Comedy—One-Reel).

CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.
(Two Reels Each)
The Policeman and the Baby. R-111.
The Ne'er to Return Road. R-808.
The White Mouse.

Christie Comedies.
(Two Reels).
Nothing Like It. R-829.
Exit Quietly. R-692.
Oh, Buddy.

Torchy Comedies.
Doggone Torchy. R-447.
Torchy a la Cart. R-945.

Mermaid Comedies.
Robinson Crusoe, Ltd. R-111.
Sunless Sunday.

Vanity Comedies.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.

Robert C. Bruce Series.
In the Bonnie Brier Country.
By the Side of the Road.

Chester Outing Scenics.
Music in the Air. R-830.
Jogging Across Sawtooth.

Gayety Comedies.
Assault and Flattery. A-439.
Wild and Willy. R-732.

Chester Screenics.
From Dear to Dam.
Buzz-z-.

Miscellaneous.
Dixie. R-643.
The Crater of Mt. Katmai.

Punch.
The Love Egg. R-111.
Country Chickens.

CHESTER SCREENICS
New Wine in Old Bottles.
Old Moose Trails.

CHESTER COMEDIES.
Snooky's Blue Monday.
Snooky's Fresh Heir.

SKETCHOGRAFS.
Play Ball.
Just for Fun.

CINAL (Slow Speed)
Annette Kellerman in High Diving.
The Manly Art of Self Defense.

ARROW FILM CORP.

Features.
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-221.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love, Hate and a Woman (Grace Davison).

Serials.
The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.
Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-reel Cruelywed (Lilie Leslie, Paul Wiegel).
Twelve Two-reel Speed Neely Edwards, Charlotte Merriam).
Fourteen Two-reel Mirthquakes (Bobby Burns).

Novelty.
Sport Pictorials (One Reel Each).

ASSO. EXHIBITORS

FEATURES.
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each).
Now or Never.
Among Those Present.
Never Weaken. R-946.

PLAYGOERS PICTURES.
The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

W.W. HODKINSON

ERNEST SHIPMAN.
Rip Van Winkle (Thomas Jefferson). R-1074.
God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.
The Mysterious Riders. R-1075.

ZANE GREY PICTURES, INC.
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READ, JR., PRODUCTIONS.
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.
Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

J. L. FROTHINGHAM PRODUCTIONS.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.
The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.
East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.
Jane Eyre. R-948.

RENCO FILM CORPORATION.
Lavender and Old Lace. R-92; C-149.

VITAGRAPH

SPECIAL PRODUCTIONS.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943.

ALICE JOYCE.
Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.
It Isn't Being Done This Season. R; Vol. 49, P-414; C-273.
What's Your Reputation Worth? R-759; C-R 823.
The Single Track.
Moral Fibre. R-945.

EARLE WILLIAMS.
The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In. C-1074.
A Master Stroke. C-273.

ANTONIO MORENO PRODUCTIONS.
Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.
Closed Doors. R-433; C-803.
Peggy Puts It Over.
The Rainbow.
The Matrimonial Web.

WILLIAM DUNCAN.
Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.

LARRY SEMON COMEDIES.
The Bakery. R-642.
The Fall Guy.
The Bell Hop.

JIMMY AUBREY COMEDIES.
The Nuisance.
The Back Yard.
The Applicant.
The Riot.

SERIAL.
The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49; R-877.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995; C-49.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
Little Italy (Alice Brady).
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.
Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C.-1023.

R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production—Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa. R-88; C-149.
Salvage (Pauline Frederick). R-436; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.
The Swamp (Sessue Hayakawa) Six Reels.
The Barricade (Cabanne Prod.). Six Reels. R-807.
The Foolish Age (Doris May). R-1073.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.
Good-Bad Wife.

MONTE BANKS COMEDIES.
Bride and Gloom.
In and Out.
Peaceful Alley. R-830.
Squirrel Food. R-692.
Fresh Air. R-811.

HALLROOM COMEDIES.
(Two Reels).
We Should Worry. R-436.
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.

Serial.
Miracles of the Jungle.

CHESTER COMEDIES.
Snooky's Twin Troubles (2 Reels). R-830.

CURRENT FILM RELEASE DATES

UNIVERSAL FILM MFG. CO.

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.

JEWEL COMEDIES.

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).

SPECIAL ATTRACTIONS.

The Shark Master (Frank Mayo). R-210.
The Rowdy (Gladys Walton). R-320; C-529.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-529.
The Rage of Paris (Miss Dupont). R-573; C-649.
Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,481 Ft. R-808; C-895.
High Heels (Gladys Walton). R-946; C-1023.
Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076.
The Millionaire (Herbert Rawlinson).

SERIALS.

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.
(Two Reels Each.)

The Rim of the Desert (Jack Perrin).
Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Within (George Larkin).
Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluejacket's Honor (Jack Perrin).

CENTURY COMEDIES.
(Two Reels Each).

Hold Your Breath (Charles Dorety).
Stealin' Home (Harry Sweet).
Brownie's Little Venus (Brownie, the Dog).
High Life (Harry Sweet). R-811.
A Week Off (Charles Dorety).
Brownie's Baby Doll (Brownie the Dog.)
Mama's Cowpuncher (Harry Sweet).
Sea Shore Shapes (Louise Loraine, Baby Peggy and Teddy).
A Muddy Bride (Baby Peggy).

STAR COMEDIES.
(One Reel Each).

Where Is My Wandering Wife?
Hubby Keeps Home.
Whose Little Baby Are You?
Should Husbands Do Housework? R-693.
Should Husbands Mind Babies.
No Place to Live.
Should Stepmothers Trifle.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

FIRST NAT'L EXHIBITORS

Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076.
The Idle Class (2 Reels—Chaplin). R-574. C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

ASSO. PRODUCERS

(Released Through First National Exhibitors)

Blind Hearts (Hobart Bosworth). R-1076.
Devotion. R-340; C-493.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-885.

METRO PICTURES CORP.

Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake).
The Golden Gift (Alice Lake).
The Idle Rich (Bert Lytell).
The Fourteenth Lover (Viola Dana).

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.

EUGENE O'BRIEN STAR SERIES.

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-539.
Is Life Worth Living? R-541; C-49.
Clay Dollars.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575. C-895.

SPECIAL PRODUCTIONS.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

REPUBLIC.

The Great Shadow (Tyrone Power).
Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.
(Released by Select).

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

GOLDWYN DISTRIBUTING

Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 833.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.
Beating the Game (Tom Moore). 5,058 Ft. R-448; C-529.
The Man from Lost River.
Be My Wife (Max Linder). R-750; C-163.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073.
All's Fair in Love (4,979 Ft.).
Ace of Hearts (5,884 Ft.).
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948.

CURRENT FILM RELEASE DATES

MISCELLANEOUS RELEASES

AMERICAN FILM CO.

The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

KINETO COMPANY OF AMERICA, INC.

The Four Seasons (4 Reels). R-694.

Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel.)
(Third Series)

Garden of the Gods (Colorado).
The Science of a Soap Bubble.
Rio De Janeiro.
Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.

CHARLES URBAN'S MOVIE CHATS

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.

November—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

U. S. NAVY

Our Navy in Action (Two Reels). R-751.

NATIONAL EXCHANGES, INC.

Welcome Children.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

F. B. WARREN CORP.

The Blot (Lois Weber Production). R-930; C-163.
Quo Vadis (Reissue) (6 Reels). R-95; C-397.
Good and Evil (Lucy Doraine). R-447; C-649.
Girl from God's Country (Neil Shipman). R-448; C-529.

TEMPLE PRODUCING COMPANY

Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

RUSSELL PRODUCTIONS

Frank Braidwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

CAPITAL FILM COMPANY

Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

WARNER BROTHERS

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.

TRI-ART PRODUCTIONS.

The Beggar Maid (2 parts).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS

The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS

The Wolverine (Helen Gibson).
Western Hearts (Art Straton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.

The Fighting Breed (Snowy Baker). R-930.
The Jack Rider (Big Boy Williams). R-930.
The Vengeance Trail (Big Boy Williams). R-451.
The Shadow of Lightning Ridge (Snowy Baker). R-451.

BLANCHFIELD

The Tell Tale Eye (Allen Russell).

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211.

CANDLER PICTURES

The World and the Woman (Jeanne Eagles). R-574.

EQUITY PICTURES

Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.

EXPORT AND IMPORT FILM COMPANY.

Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C. FILM SALES

The Victim.
Dangerous Love.
Captivating Mary Carstairs (Norma Talmadge Reissue).
Screen Snapshots (One Reel, Semi-monthly—Through Federated Exchanges).
Hallroom Boys Comedies (Two Reels—Twice a Month—Through Federated Exchanges).
Star Ranch Westerns (Two Reels—Twice a Month).

GEORGE H. DAVIS

Isobel, or The Trail's End. R; Vol. 47- P-645; Ex. Vol. 49, P-156.
The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE
(Reissues)

Sept. 18—American Aristocracy (Douglas Fairbanks).
Sept. 25—The Gun Fighter (Wm. S. Hart).
Old Folks at Home (Sir Beerbohm Tree and Mildred Harris).
Going Straight (Norma Talmadge).
Bond of Fear (Roy Stewart).
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-93.

GRAPHIC

Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

JANS PICTURES

Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

VICTOR KREMER

The Stampede (Texas Guinan).
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY

George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

PRIZMA INCORPORATED

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.
On the Trail (Two Reels). R-438.
Squire Phin.
Welcome to Our City.
The Right Way (Six Reels).
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
The Lost Battalion (Six Reels).
Arabian Nights (Six Reels).
Cissy Fitzgerald Comedies (Two Reels).
Elephant Comedies (Two Reels).
Tricked (Two Reels).
Patsy's Jim (Two Reels).
The Rope's End (Two Reels).
Corporal Jim's Ward (Two Reels).

REELCRAFT PICTURES

Sun-Lite Comedies

Bride and Broom. R-732.
Baby-Baby.
Mother's Lamb.
Don't Mary.
Tuning Up.
Washed Out.
Hot Cakes.
Scream Street.
Lion Liars.

Mirth Comedies
(Two Reels Each)

Sweet Daddy.
Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS.

Holy Smoke (Funnyface). R-810.

RAINBOW FILM CORPN.

A Girl's Decision. R-93; C-397.

RADIOSOUL FILMS

You and I. R-310; C-R, Vol. 49, P-360.

RUSSELL PRODUCTIONS.

Shadows of Conscience (Russell Simpson). 7 Reels. R-1075.

STOREY PICTURES, INC.

Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

M. B. SCHLESINGER

Things Men Do. R; Vol. 49, P-628.

SUNNYWEST FILMS

Judge Her Not (Jack Livingston).
Wolves of the Range (Jack Livingston).
Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

SONORA FILMS

The Twice-Born Woman. R-235; C-739.
Tradition. R-441; C-273.

SUNRISE PICTURE CORPORATION

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TEXAS GUINAN PRODUCTIONS

Texas of the Mounted. R-1073.

WESTERN PICTURES EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WESTERN PICTURES CORP.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WILK AND WILK
(Lee Kids Comedies)

The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

PROJECTION

By F. H. RICHARDSON

Has a Following

A. F. Victor, secretary of the Society of Motion Picture Engineers, writes the editor of the department:

Dear Mr. Richardson: You certainly have an awful following. Your notice concerning the fact that the bound copies of the society transactions was for sale has brought a very large number of orders. You ought of right to have a commission on this, but as none of your flock sent the necessary 50 cents postage we consider that the loss to the society of this amount will constitute your commission, even though you don't get it.

I am very sorry to learn you do not expect to be at the Buffalo meeting. I do not blame you, however, because in addition to the warning you received on your last trip from Washington on Friday, the thirteenth, the next convention is the thirteenth in number, and the chances are, if you travel by motorcycle, you would have to start on Friday, the thirteenth. Have you ever thought of trying an airplane as a vehicle of increased safety for your travels to the meetings?

Been Thinking of It

Now look here, Brother Victor, don't you go slandering Nancy Hanks, the Go-Devil, just because a chap down in Philadelphia tried to bump her off the earth. I have been thinking of an airplane—so much so that next week (this is written on October 5th) friend daughter and I are going up just one mile above Mineola and look down on Long Island; also I wish we had arms long enough so that while we are up there we could shake hands with the Rocky Mountain boys.

As to a commission, I do not want any, and what is more I would not accept any. I am glad the boys saved that amount if it would have been your intention to pay it to me. Concerning that item, if the society is satisfied I assure you everyone else is.

Later, Editor a Fly Boy

You have all heard of Nancy Hanks, the Go-Devil, and that she has some speed upon occasion. Well, Your Umble Servant has acquired (temporarially) a new one, and it has carried him at the trifling rate of—count 'em—one hundred and six—count 'em—miles per each sixty-minute hour. Going quite some, if you awsk muh.

Did the speed cops get me?

They did NOT.

For a long time I've had a sneaking desire to see what honest to gosh clouds looked like when one rubbed noses with them, so shortly ago, with my friend daughter in tow, I journeyed to Curtis Field, Mineola, Long Island, and bargained with Dick Depew, one of the crackest of crack flyers there, to take We, Us and Company, he being the Company end of it, up in a Curtis plane, five thousand, two hundred and eighty feet into the thing we breathe.

He Did

And did he do ut? HE DID, and if you awsk me the earth looks quite some distance away when you've a mile of atmosphere between you and it. Don't lettum tell you different. Daughter says so too.

I didn't feel a bit nervous going up, until that danged nut of a chauffeur chap banked for a sharp turn, and SAY!!! That was about half a mile from friend U. S., and I danged near swallowed my back hair. Thought sure the consarned thing was going to turn right square over and leave me with my feet exposed to the sky. Oh boy, whattahole I'd a made in the breast of that innocent island, striking solid ivory down.

Worth the Price

Well, anyhow let me tell you its worth the rather stiff price. The whole earth lies spread out before you like a beautiful, vari-colored map. Automobiles look to be about three feet long. Men and women walking are invisible. The fields and yards surrounding residences are vari-colored, and the colors run in almost infinite variety of shades of green, yellows, ambers and grays. Buildings look like doll houses, and to the excitement of it all is added the overwhelming roar of the engine exhaust and the cyclone of wind shot backward by the propellor, though from the latter one is fairly well protected by a wind shield. If that were not so one's eyebrows would be blown away, and so much breath rammed down his throat that his bellows would bust from the pressure.

Well, gentlemen, I thought Nancy Hanks was noisy, but when I started her after return to common things like earth, she ran as quiet as a $9,000 bubble, or it seemed so after the uproar of the airplane. When we reached the mile-high (the pilot, or whatever you call um, has a dingus before him which registers altitude exactly), I said hello to you Denver men, but probably you didn't hear me. Anyhow I thought of you.

It's a great stunt, men—a g-r-e-a-t stunt, but I wouldn't drive one of those bally contraptions on the bettiest kind of a bet. When I drive I want something more solid than mere air underneath. Those blamed things skid too danged easy, and if they upset there you are hanging head down, with friend earth too, *too*, TOO far away.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

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Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

C. A. DENTLEBECK

Supervisor of projection, Famous Players Canadian Corporation, and what he projected out of the water

Information Wanted

From Memphis, Michigan, comes order for a handbook, with request for information as to how to join the Port Huron local, and the following:

With regards to a spotlight, is it necessary to have the condenser at a certain focus to agree with the voltage of the arc?

The joining of the Port Huron local will depend upon local conditions and local rules. You must make application to the local union itself. Better take a run over there and consult the business agent or president of the union.

They will most likely refuse you admission unless you have a job and are working, unless they have all their own men working and some job open for you. You cannot blame them for that. Naturally they must look out for their own men first.

As to the spot, why I don't quite catch what you are driving at. The voltage of the arc has nothing directly to do with the matter. The distance of the lens from the arc is varied to change the size of the spot. The voltage of the arc will depend, within certain limits, upon the amperage, and the diameter of the crater will depend directly upon the amperage. The lens used will give a certain size spot, dependent upon two factors, viz.: diameter of crater and distance of lens from crater.

I am not explaining all this because it is of any especial value to you, except in giving a general understanding of the whole proposition. A lens of given focal length will, at a certain distance from the crater, magnify it a certain number of diameters. Alter the distance of lens from crater and you alter the magnification; also change the size of the crater, without changing distance of lens from crater, and you change the magnification, or in other words, the size of the spot.

There, brother, that is a lot of space to devote to a somewhat elementary matter which every projectionist ought to understand. Study your new handbook and the projection department of the Moving Picture World. I am very glad to help you, but really you ought to understand such fundamental things as the one involved in your question.

Wants Help

Charles A. Sparling, projectionist, Chickquitty Theatre, North East, Pennsylvania, asks for aid, assistance and help, as follows:

After reading our department of the Moving Picture World for some time, I have concluded to call for help. Have two Simplex projectors. Light source is arc lamp, using 30 amperes D. C. at arc. Have 6.5 inch col-

lector and 6.5 inch converging lens, spaced not more than 1-16 inch apart.

My trouble is inability to get my lamp far enough back for correct optical line-up. At present it is about twelve to thirteen inches from aperture. When I bring center of condenser back twenty to twenty-five inches I lose the spot altogether. Have the arc as close to the lens as I can get it.

Another thing, I have a slight side motion in my picture. There is no end play (side motion) in intermittent sprocket. The guards are adjusted to proper width.

Please give me some light on this most annoying trouble. Everything considered I have a pretty good picture, but am not satisfied. Which is best for negative, a Silvertip or a Hold Ark? In closing let me say I value your handbook very highly. There is nothing like it. It is worth many times its cost.

Refuses to Be Interviewed

As to Silvertip or Hold Ark, why brother, I refuse to be interviewed. Try both and decide for yourself. If I said Silvertip I'd reap a shower of brick from St. Marys, Pennsylvania; if I said Hold Ark I would have to dodge a flock of cobble stones from Cleveland, Ohio. Nothing doing!

Examine the pins which hold your intermittent sprocket to its shaft. You may find them slightly loose and worn out of round. If this is true it will account for the side movement, and I would advise you to get two new pins and a reamer from the Precision Machine Company, 317 East 34th street, New York City, and carefully ream out the holes until they are round, after which put in the new pins.

They will go in a bit further, but that is all right, only be careful not to ream the holes out a bit more than enough to make them perfectly round again.

As to the lens matter, your correct lineup, providing you have 30 amperes at the arc, is two 6.5 plano convex lenses, with 21 inches from center of condenser to aperture.

Presumably your trouble is that you cannot get your arc close enough to the lens, though there is the bare possibility that one or both of the lenses are not what you think they are.

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The First Thing

The first thing to do is measure their focal length, as per page 103 of the handbook, copy of which you have. The lenses need not be (though they should be nevertheless) exact as to focal length, but if one or both are very much shorter in focal length than 6.5, the result would be that the arc would be very much nearer the lens than it should be to get the proper size spot at 21 inches.

You can determine the matter by setting the lamp almost straight up and down, in which position you can bring the crater closer to the lens and see if you cannot get proper size spot at 21 inches. If you can, then your trouble is located definitely, but when the lamp is so straight up and down you probably won't get a workable spot. It will most likely be a very punk one, and you must judge by its horizontal diameter only.

And there you are.

No Such Animal

Leonard T. Gerity, projectionist, Nemo Theatre, Cleveland, Ohio, makes the following inquiry:

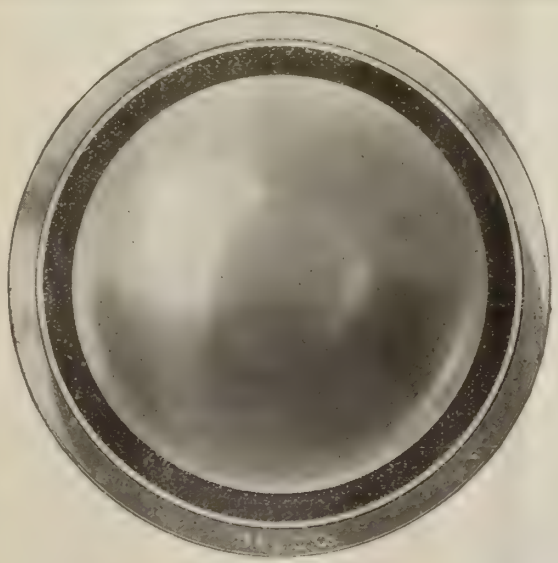
I am familiar with your ability and willingness to answer questions relative to projection. I therefore submit the following:

Am in the employ of a college showing educational and other pictures to students, some of which I am obliged to censor before a faculty adviser. The process is too lengthy. I have not the time to give to it.

What I want to know is, is there a machine which can be used during the process of re-winding to inspect pictures—a machine which will show a miniature picture? If so, where may it be had and what is its price?

Sorry, but I know of no such device. If there were such a one it would lengthen the process of re-winding to at least twelve to fifteen minutes to the thousand feet of film, unless one were willing to strain the sprocket holes and intermittent severely by over-speeding. For such a machine would necessarily be nothing more or less than a regular projector mechanism, and unless the picture (miniature) be shown upside down, or the projector itself be upside down, it could not be used in the process of re-winding.

Sorry, brother, but there is nothing doing.



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Bright Idea with a String

Charles L. Anderson, St. Louis, Missouri, asks our opinion of the following:

Dear Mr. Richardson: I am what you call a small town projectionist. Have been in the "game" for eleven years and have always taken pride in my work. Have had help which is beyond price from both our department and from your handbook.

Recently a sample copy of a trade paper reached our place. The paper is running a section headed "Bright Ideas," and some of them seemed to need considerable polishing, or maybe they are arcs and the voltage was low. Here are a couple: A chap who claims to be an old timer says the 2-wing shutter gives better results, under normal conditions, than the 3-winger, using D. C. What do you think of it? Another Bright Ideaer says he has evolved a scheme of projecting a slide on a motion picture title, in case a doctor is wanted, or for any other emergency message. Does this meet with your favor?

It is not the policy of this department to comment on or criticise that which appears in other trade papers. There is no good reason why we should, and it only leads to useless altercation. As to the "bright ideas" named, the scheme of projecting a suitable slide (opaque coating, with writing in same) on a film title was published in this department years ago. It was, as I remember, discouraged at that time. Imagine a call for a doctor in the middle of a photoplay costing perhaps half a million dollars. Attention of perhaps 2,000 people distracted and title lost entirely. A doctor with brains enough to be of any use will always leave word at box office, or with ushers, where he can be found. As to the other alleged bright idea, I would have to see it all to comment intelligently. What you have said inclines me to the view that the man promulgating it finds the 2-winger best because he does not know how to use the 3-winger intelligently, but, of that I could not judge unless I saw the whole of what he said.

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An Old Timer

Ray G. Patch, Klamath Falls, Ore., writes:

In the Silver Anniversary number of the projection department it is said that Mr. Reed is the oldest projectionist. Well, I too am of the old school, having commenced in 1899.

I trust that Mr. Reed has been more fortunate than I, as I sacrificed the sight of my right eye, and much of the sight of the other, to the powerful light source necessary with modern projection. I would now be entirely useless, were it not for a kind manager who does the focusing for me here in this little theatre.

In my humble way I have helped to create the industry from its tiniest infancy. I showed "Our Mary" in her first production, as well as all the others of the old time days. Were it not for my long experience and general knowledge of projection, I would no doubt be out of a job in the industry to which I have given my best years.

Not the Only One

Brother Patch is not the only one who has injured his eyesight in the work of projection, but in nine cases out of ten the injury was due to wrong procedure—to the unnecessary straining of the eyes which may be accomplished in several ways.

I have actually seen men pround of the fact that they would open the lamphouse door and look at the raw arc. I venture the assertion that in later years, those gentlemen wished good and plenty they had found something else to be proud of.

Well, no matter what the reason, we are sorry indeed that these things happen, and very likely the injury to the eyesight of Friend Patch was not due to any fault of his. We are always glad to hear from old timers.

An Old Denver Man

E. A. Shields and wife visited New York recently and took in the Great White Way, lock, stock and barrel. They called on the editor of this department and we had a most pleasant visit.

Brother Shields is now in Casper, Wyoming, and is actively engaged in the job of organizing the projectionists of that state. He already has a good local going in Casper. It is not a large one, for Casper is not a New York City, or even a Boston. In some ways it probably is better than either. But the local is a live wire just the same. Good goods, so I have heard, often come in small packages.

Success to you, Brother Shields. You shouldn't be anything else than a good man and hail from ole Denver. Selah!

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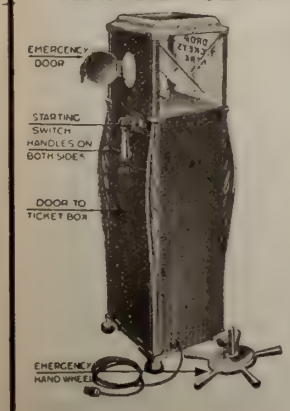

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From Power's Projectors to Dixie Cups Newark's Branford Theatre Is Complete

THE Branford Theatre, of Newark, N. J., is centrally located on Branford place within one hundred feet of Broad street, with an entrance but a few steps from Market, abutting Nutria place.

Two years of effort and almost $2.000,000 were expended in the construction of the house, which is owned and operated by the Branford Theatre, Inc., Jacob Fabian, of the First National, president, and his son, A. M. Fabian, general manager.

The exterior is marked by its simplicity. The materials consist of cream glazed terra-cotta and soft yellowish-gray rough texture face brick, paneled in fancy bonds. The face brick and terra-cotta are designed in the Francis First style. The windows, doors, cornices and skylights are the work of Jacob Steinberg, of Belmont avenue, Newark, sheet metal contractor.

Booths of Marble, Bronze and Glass.

The principal entrance on Branford place is overhung by a beautiful marquise opening into a large loggia built of ornately modeled cream terra cotta. The loggia ceiling is ribbed and groined forming three large lunette panels which are filled with mural paintings.

The floor is of antique herringbone tile with faience border. The ticket booths located here are of marble, bronze and leaded glass. The automatic ticket selling machines were installed in the booths by the Automatic Ticket Selling and Cash Register Co., of New York.

The theatre railings are neat and designed to facilitate handling the big crowds.

From the open loggia the entrance is through bronze doors to a commodious lobby sixteen by one hundred and twenty-five feet. This lobby constitutes a lounge for patrons, and leads to the main foyer. A handsome staircase also leads from this to the mezzanine promenade and lounging room and thence to the loggia boxes and lower level gallery seats.

On the Nutria place entrance is a second loggia treated in rare marbles, mural decorations, campagna mosaic tile floor and coffered ceiling in gold effects. From this is an entrance to a large lobby which gives entrance to the main foyer.

The foyer is elaborately decorated with marble standing rail, pilaster and panel work, interspaced with plate glass mirrors, and two drinking fountains, each equipped with Dixie cup vending machines. A beautiful niche wherein stands a piece of Carrara marble statuary is also located here.

Two Grand Stairways

The mezzanine promenade, approached by two grand stair cases, measures one hundred feet in length by twenty-five in width and is decorated with a large dome ceiling and pilastered side walls.

From this promenade opens the men's smoking room, leading to the men's toilet, done completely in white tile. The ladies' room also leading from the promenade is twenty-five feet square and is exquisitely decorated with marble wainscot and plaster relief. Faience drinking fountains are provided in both the men's and ladies' rooms as well as two on the main foyer.

An Emergency Hospital

The manager's office, check rooms and an emergency hospital in charge of a trained nurse open from the mezzanine. On the second mezzanine are the employes' locker rooms and toilets as well as a large storage room.

The auditorium is fan-shaped, narrowing as it nears the stage proscenium. It is one hundred and sixty-five feet long, one hundred and five feet wide and sixty feet in height. The seating capacity of the theatre is 3,500, of which 2,000 are on the main floor. The seats are wide and the rows spaced to give the maximum of comfort. Seats and backs of each chair is upholstered in Spanish leather.

The proscenium arch is forty-five feet wide and forty-two feet high. While the house was designed especially for motion pictures, a secondary stage has been provided for singers and novelties. It has a permanent set with a colonnade effect, with a large central screen opening and two smaller openings at each side in which magnificent silk plush curtains are hung.

Fire-Proof Construction.

The construction of the building is absolutely fire-proof. Gunn-Van Dale Co., Union building, Newark, had the general contract for the erection of the theatre. William A. Kinsey, of 196 Market street, Newark, who has furnished fire escapes for a number of theatres, furnished those providing egress from the Branford.

A Typhoon Ventilating System

A Typhoon installed by the Typhoon Fan Co. provides a constant and adequate supply of fresh air. The fresh air is taken in from above the roof and conducted by the use of an immense fan through the radiators. Three separate exhaust fans are located in different points above the ceiling which constantly exhaust the foul air. The mechanical system is such that all the air in the entire building is changed every fifteen minutes.

Four steam boilers installed by William H. Gurney, of Ellison street, Paterson, provide heat during the winter. From them a large steam pipe is carried up and across the building above the ceiling to the fan room located directly above the proscenium arch, where great banks of indirect radiators are placed.

A quadruple system of wiring has been installed which is connected to an immense switchboard, mounted on a platform at the right and back of the screen. On this switchboard are mounted over seventy dimmers all controlled by one master dimmer. A large storage battery set is used to provide an independent supply of current in case of trouble with the general lighting. The house uses 27,000 electric bulbs.

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DETAILS OF SOME OF THE BRANFORD'S BEAUTY SPOTS

Above, at left, the mezzanine promenade and its comfortable furnishings; at right, main lobby, looking toward one of the stairways. Below, at left, one of the grand stairways leading

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the domain of the operators — the projection room, rewinding room and the generator room. All are high ceilinged and thoroughly ventilated. Shower bath and toilet arrangements are provided for the operators.

The projector equipment consists of three Power's 6B projectors, a stereopticon and a spot light. Two complete generators, each large enough to run the entire equipment are also installed.

A $40,000 electric control organ has been installed. The organ chambers are located to the right and left of the proscenium arch and the peak is directly into the main auditorium through beautifully designed grilles. The console is placed to the right in the musician's stage. The instrument contains approximately one thousand pipes. Warren Yates is the organist and V. C. Vess is his assistant.

Music is also furnished by a symphony orchestra of thirty pieces under the leadership of Jacob L. Rittenband. Music plays an important part in the entertainment.

The plumbing and sanitary features of the theatre are of the most modern type. "Sanymetal" products manufactured by the Sanymetal Products Company, are used in connection with the lavatory doors, hardware and partitions. The plumbing work was installed under the personal supervision of William Spatcher, contractor, of Jefferson street, Newark.

D. J. Shepherd, formerly manager of the U. S. Palace Theatre, Orange, N. J., is the managing director of the Branford.

TWO VIEWS OF THE BRANFORD'S SEATING ARRANGEMENT

As seen from the rear of house and from the stage. The Power's equipped projection room is above the center bank of balcony seats

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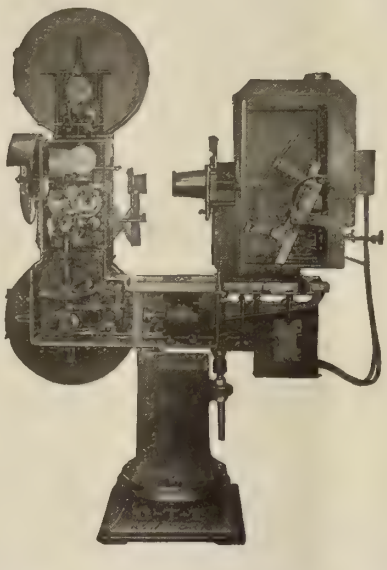

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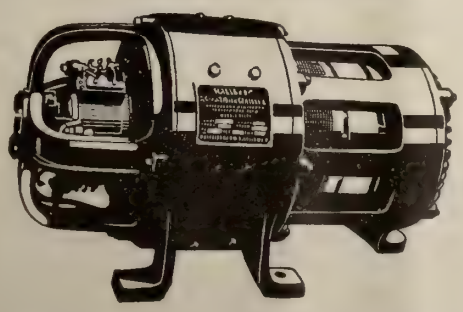

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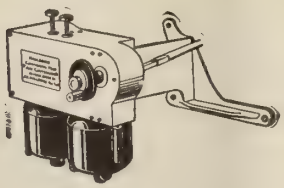

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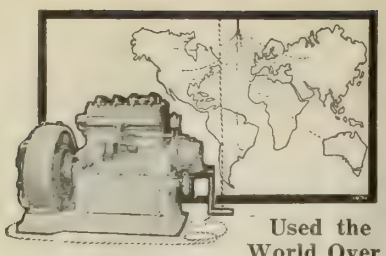

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Springfield's New $225,000 Strand Was Opened on the Evening of October 14

THE Strand, Springfield, Ill., new $225,000 picture palace, was formally opened October 14 with the Universal-Jewel production, "No Woman Knows" as the feature attraction.

A most remarkable transformation has been accomplished in the First National Bank building, Sixth and Washington streets. This building was vacated by the bank and acquired by Gus and Louis Kerasotes for a motion picture house about May 1. What artisans and mechanics have accomplished since can hardly be realized. Suffice to say they have given Springfield one of the finest moving picture houses in that section of the State. Very little of the old building remains.

A skeleton steel frame supporting immense steel girders was erected inside the old building and carried on new concrete foundations, and the walls were anchored to it in such manner to give them the support obtained in modern steel buildings.

The entire interior floors and partitions were then removed and work on the theatre proper started. It was a difficult feat of structural engineering, but was carried through successfully. The front of the house is of polychrome terra cotta and has a handsome ornamental iron marquise extending out over the sidewalk.

Typhoon and Power Aid

The foyer is lined with beautifully matched marble and decorated in ivory and gold. The interior decorations are especially beautiful old gold, ivory and polychrome being the color scheme. The gold is executed with genuine 14-K pure gold leaf.

The proscenium arch is an open filigree of gold. The ventilation installed by the Typhoon Fan Company has a capacity sufficient to change the air every minute. A $12,000 organ with all the effects of a thirty-five piece orchestra furnishes the music.

Helmle and Helmle, architects, Springfield, Ill., designed the house, and J. Clyde Evans was the general contractor. The painting and decorating was in charge of George J. Cappelin. James J. Murphy installed the plumbing and Clyde Kavanaugh the electric wiring.

The Strand is lighted by special side lights of varied colored glass and diffusing ceiling domes. In the spacious first floor and balcony seats for 900 have been supplied. In the rear of the balcony is a rest room for ladies, luxuriously furnished and well supplied with mirrors and other necessities for the fair sex.

The Nicholas Power Company supplied the battery of projection machines and a Minusa Gold Fibre screen completes the equipment.

A New 1,200 Seat House Opens at Webster Grove

Webster Grove, Mo., now has one of the most beautiful motion picture theatres in that section of the state.

The Ozark Theatre is controlled by the Webster Amusement Company, having just opened. The completed building embodies all the up-to-date features of a modern amusement palace. There is a spacious lobby elaborately decorated; a large auditorium capable of seating 1,200 people and with standing room in the foyer for an additional 250. The stage has a setting of beautiful Ozark mountain scenery. Louis C. Hehl is manager.

A Portable Projector Wanted for Each School

Despatches from Indianapolis announce the formal adoption of visual education by the Board of Education of that city. The film lesson plan extends to every grade school. Each of the seven school districts have been equipped with a portable projector. It is intended eventually to provide a machine for each school.

A committee from the Madison County Farm Bureau of Edwardsville, Ill., has purchased a moving picture outfit to be used on future educational work by the bureau. The machine may be operated either on a 32-volt farm lighting plant or with the usual city current.

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Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
Nov. 1	Colonial	Flint, Mich.	1,000	Roy Swain, Flint, Mich.
Nov. 1	Wellsboro	Wellsboro, Pa.	750	Focht & Klock, Wellsboro, Pa.
Nov. 7	Lindley	5th and Rockland, Philadelphia	1,400	J. A. Ridgeway, 5th and Rockland, Philadelphia, Pa.
Nov. 10	New Strand	Schenectady, N. Y.	1,500	William Shirley, Schenectady, N. Y.
Nov. 14	Columbia	709 Columbia Ave., Baltimore, Md.	1,300	E. B. McCurdy, 400 So. Fremont Ave., Baltimore, Md.
Nov. 15	Blue Mouse	Portland, Ore.	900	John Hamrick, Blue Mouse, Seattle, Wash.
Nov. 24	Preston	Tunnelton, W. Va.	475	E. F. Nutter, Tunnelton, W. Va.
Nov. 30	New Bridgman	Bridgman, Mich.	400	Fred Gast, Bridgman, Mich.
Dec. 1	Un-named	Portland, Ore.	1,000	W. E. Tebbetts, 1156 E. Grant St., Portland, Ore.

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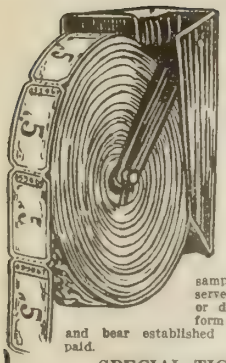

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It Looks As If Schenectady Would Shortly Have Two Strand Theatres

WITH the New Strand, formerly the Palace Theatre in Schenectady, N. Y., slated to reopen on November 10, much discussion has arisen in the Electric City, as to whether the adoption of this name will be objected to by the owners of the Strand Theatre now in the early stages of construction.

William M. Shirley, manager of the house, declares, however, that he has a right to the name, having purchased the Schenectady Strand Theatre Corporation from Max Spiegel, Mr. Shirley is president of the company and William T. Rafferty, of Syracuse, secretary and treasurer.

The house is practically new in every respect. only the side walls of the old Palace Theatre forming the structure which will be opened to the public in November, and which will have a seating capacity of 1,500, the main floor accommodating 950.

Lobby to Be of Glass and Marble

The lobby of the house, measuring sixteen feet by twenty-five feet, will be of glass and marble, the work being in charge of the Fonda Construction company, of Syracuse. Interior decorative effects will be especially attractive, panels of bronze velour forming the color scheme of the side walls, while a beautiful overhead effect will be secured through the use of illuminated gold panels.

In addition to an organ, which is now being installed, the house will also support a twenty-piece orchestra. Three Simplex machines will be installed in the projection room, the screen measuring twelve feet by fourteen feet. The throw will be about 125 feet.

The Strand to Cost $250,000

The Strand Theatre, costing in the neighborhood of $250,000, is now being erected and is expected to be ready to open next April. The construction work which did not begin until September 15, has progressed to the extent that the walls of the first floor are now completed. The theatre is being erected by Max Spiegel, the contract having been let to M. Shapiro and Son of New York City.

The house, of brick and steel construction, will measure one hundred by one hundred and seventy feet, and will have a seating capacity of 3,000. The entrance will be through the arcade which leads to Proctor's Theatre adjoining.

An Attractive Interior

The interior of the theatre will be especially attractive, the usual dome-like effect, which prevails in most of the Strand houses, being sixty feet in diameter. The lobby and floors will be carried out in marble construction, while the stage will have a colonnade effect.

There will be a stage twenty feet by thirty feet with an orchestra box at either side of the colonnade. The orchestra pit will be directly below the stage. In front of the balcony and in the rear of the orchestra circle will be a row of loges. Two grand staircases will lead from the lobby to the rear of the orchestra.

The house will be modern in every respect, rest rooms, telephone booths and check room being located under the entresol floor. The plans were drawn by Reilly and Hall of New York City.

Will Simplexize Bombay

V. S. Sukthankar, of the Norsuka Kinema Enterprise, 22 Carnac Road, Bombay, India, who has been in America for sometime will very shortly return to his native country as sales representative of the Howells Cine Equipment Company who hold the exclusive rights for the sale of Simplex Projectors and other high grade equipment for India.

Mr. Sukthankar has been in the Simplex factory for a number of weeks learning the construction and repairing of the Simplex Projectors and is now in a position to render efficient service to all Simplex owners at home in his territory.

Hamrick Acquires Globe

Rumors concerning the change of ownership of the Globe Theatre, Portland, Oregon, were verified October 12, when John Hamrick took over that house and closed it preparatory to turning it into a first class first run show shop.

Hamrick will change the name to the Blue Mouse, the same as his successful house in Seattle. The remodeling will cost $30,000 and will include new seats and seating arrangement and a new front, putting the entrance on the corner of Eleventh and Washington streets instead of in the centre of the block.

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MISCELLANEOUS

WE HAVE RECEIVED a number of high-grade European films and would like to connect with an expert firm who would put these films on the market, or buy them outright. We are also in the market to buy American positives in good condition, and wish to have offerings for good American comedies and dramas. Box 231, care Moving Picture World, New York City.

Change in Management and Theatres Projected

RECTOR, ARK.—W. M. Ward, Corning, has purchased Royal Theatre.

DES MOINES, IOWA.—Harry A. Sherman, Minneapolis, Minn., and L. B. Allen, Chicago, Ill., have leased Empress Theatre. House will open early in October.

NEW LONDON, IA.—Roy Codner has disposed of his moving picture business to William Ritchey.

BELLEVILLE, ILL.—Washington and Lyric Theatres, owned by Joseph Erber and Philip A. Cohn, East St. Louis, will be transferred to Mullen Building Corporation about September 1.

SHREVEPORT, LA.—B. R. Hendricks Company, Cedar Grove, has purchased Liberty Theatre.

GRAND HAVEN, MICH.—Mrs. Celestine Rankins has sold Temple Theatre to American Amusement Company, Union National Bank Building, Muskegon. Company is $200,000 corporation organized for purpose of erecting and operating theatres in various cities in Michigan. Improvements will be made to Temple Theatre.

GENEVA, NEB.—A. R. Kremer has purchased Grand (moving picture) Theatre.

ASHEVILLE, N. C.—Southern Engineering Company, Charlotte, has contract to erect one-story fireproof theatre at 6 Biltmore avenue, main auditorium 88 by 100 feet, with seating capacity of 1250, for Ideal Amusement & Investment Company.

NEW YORK, N. Y.—Ralph and Ruth Ulman have purchased four-story moving picture theatre and store building at 2004 Second avenue for $20,250.

BROOKLYN, N. Y.—Frank A. Keeney has purchased Bay Ridge Theatre, with seating capacity of 2,000, for $300,000.

DAYTON, O.—Euclid-Fifty-seventh Amusement Company has leased Auditorium Theatre for 10-year term.

CLEVELAND, O.—Allen Theatre Corporation, Allen Theatre Building, Toronto, Canada, will erect theatre at Euclid avenue and East 105th street, to cost $250,000.

CLEVELAND, O.—Star Theatre Company, East 9th street and Euclid avenue, has plans by Thomas W. Lamb, New York, for Winter Garden Theatre, fireproof construction, to be erected at East 18th street and Euclid avenue, to cost $500,000.

*NILES, O.—Visconi Brothers, Sharon, Pa., have contract to erect two-story theatre and office building, 175 by 63 feet, for McKinley Theatre Company, to cost $150,000.

DENNISON, O.—Pietro Ciano has plans by J. E. Lewis, New Philadelphia, for theatre.

CLINTON, OKLA.—C. H. Mahone and Mrs. G. S. James have purchased site for erection of theatre, with seating capacity of 1,000.

OKLAHOMA CITY, OKLA.—New community theatre to present second run pictures will be built. Address city clerk.

*CORVALLIS, ORE.—F. G. McFadden has contract to erect theatre, with seating capacity of 1,100, for Whiteside Brothers, of Corvallis Amusement Company, to cost $100,000.

ERIE, PA.—Rowland & Clark interest have leased Majestic Theatre. House will be remodeled and reopened in September.

GLENSIDE, PA.—Potts Brothers & Cooperson, 129 North Eleventh street, Philadelphia, have contract to erect one-story moving picture theatre, 65 by 108 feet, on Mt. Carmel avenue for Glenside Realty Company.

HARRISBURGH, PA.—Bernard E. Starr, Spooner Building, is preparing plans for one and two-story rear addition to moving picture theatre, 18 by 75 feet, to cost $15,000.

HARRISBURG, PA.—Central Construction Company, 222 Market street, has contract to make interior alterations and build side addition, 30 by 120 feet, to Regent (moving picture) Theatre at Fourth and Market streets for P. Magaro, to cost $30,000.

JOHNSTOWN, PA.—Farcus Brothers, Lyric Building, Pittsburgh, have plans by M. Nirdinger, Empire Building, Pittsburgh, for three-story brick theatre and apartment building, 40 by 125 feet, to be erected at Fairfield street and Avenue E.

LEBANON, PA.—G. H. Greiner, 826 Cumberland street, has contract to erect two-story theatre, store and hall building, 66 by 183 feet, at Ninth and Cumberland streets for Penn Steits Amusement Company, 826 Walnut street, to cost $75,000.

NANTICOKE, PA.—Brieg Brothers, Scranton, have contract to erect one-story balcony moving picture theatre, 46 by 132 feet, at Main street and Broadway for Connolly & Quigley, Rex Theatre Building.

PHILADELPHIA, PA.—John G. Gibson, owner, Standard Theatre, 12th and South streets, has purchased Dunbar Theatre, southwest corner Broad and Lombard streets, from Dunbar Amusement Company. The building which is a one-story and balcony structure, 78 by 132 feet, was constructed during the war at a cost of $525,000.

PHILADELPHIA, PA. — Hoffman-Henon Company, Finance Building, are preparing plans for theatre, with seating capacity of 2,500, to be erected at 1825-35 Market street.

PHILADELPHIA, PA.—Henry P. Schneider, 5717 Old York road, has contract to erect one-story moving picture theatre, 78 by 175 feet, at Sixth and Jackson streets, for Jacob Wolf, to cost $12,000.

PHILADELPHIA, PA.—I. W. Levin has contract to erect moving picture theatre, 70 by 95 feet, west side 84th street, below Eastwick avenue, for S. Chain, to cost $25,000.

PHOENIXVILLE, PA.—Coane & Tizor, Lafayette Building, Philadelphia, have plans by David Levy, 116 Real Estate Trust Building, Philadelphia, for alterations to theatre here.

PITTSBURGH, PA.—Rowland & Clark Theatres have purchased property at 335-37 Fifth avenues as site for erection of large theatre.

POTTSVILLE, PA.—George W. Bennethum, 1307 Vine street, has plans by Hoffman-Henon & Company, Finance Building, Philadelphia, for one and three-story brick moving picture theatre, store and office building, 68 by 167 feet, to be erected on High street near Hanover, to cost $50,000.

READING, PA.—Mrs. Annie G. Fricker has transferred title to Lyric Theatre to her two daughters.

READING, PA.—Fred Ehrsam, 23rd street and Perkiomen avenue, will erect moving picture theatre.

SOUTH PARK, PA.—Keystone Amusement Company will erect new Liberty Theatre, with seating capacity of 1,200, to cost $70,000.

TREMONT, PA.—Loyal Order of Moose, No. 13,333, has plans by William D. Hill, Ulmer Building, Pottsville, for two-story brick moving picture theatre and hall building, 50 by 148 feet, to cost $60,000. Address William J. McDonald, secretary.

WILLIAMSPORT, PA.—J. R. Hancock has plans by Frank Reilly, Pottstown, for one-story brick moving picture theatre to be erected on Market street.

BEAUMONT, TEXAS.—Herman Weber has contract to erect theatre for A. Delaune, to cost $33,000. Lessee John I. Pittman.

MEXIA, TEXAS.—G. S. McGee is manager of new enterprise, to be known as Post-office Theatre.

HOUSTON, TEXAS.—An open-air theatre to be known as Miller Memorial Building, will be erected at Hermann Park, to cost $40,000. Address Herbert Godwin, president Park Board.

FARMVILLE, VA.—Motley & Motley have contract to erect theatre at Main and Third streets for Educational Amusement Company, Inc., to cost $24,490.

ROANOKE, VA.—Dunbar Theatre, care A. F. Brooks, 105 Wells avenue, has plans by E. G. Frye, McBain Building, for one-story and gallery brick-moving picture theatre for colored people, to cost $25,000.

BLACKSBURG, VA.—W. W. Gray has contract to erect moving picture theatre. Address W. B. Ellett.

CHARLESTON, W. VA.—Southern Engineering Company has contract to erect three-story brick and reinforced concrete theatre, 95 by 225 feet, with seating capacity of 2300, on Summers street for T. L. Kearse Circuit of Theatres, Strand Theatre Building.

FAIRMONT, W. VA.—S. H. Jackson will erect brick moving picture theatre and apartment building.

KEYSTONE, W. VA.—I. J. Partlow has plans by R. M. Bates, Cammock-Watts Building, Huntington, for theatre and apartment building, to cost $70,000.

MULLENS, W. VA.—Spicer Amusement Enterprise has plans by Garry & Sheffly, K. & M. Building, Bluefield, for two-story brick moving picture and vaudeville theatre, 60 by 124 feet.

PRINCETON, W. VA.—Spicer Amusement Enterprises, Mullens, has plans by Garry & Sheffey, Bluefield, for theatre to be erected at Mercer and Center streets.

HUNTINGTON, W. VA. — Equitable Amusement Company has plans by Meanor & Handloser, R. & P. Building, for theatre, to cost $450,000.

LARAMIE, WYO.—Ralph Little and Fred Frick have taken over Laramie Movie House.

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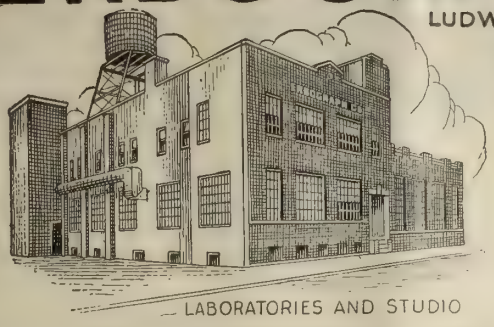

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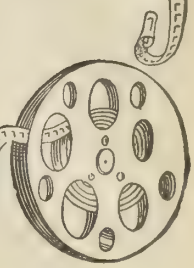

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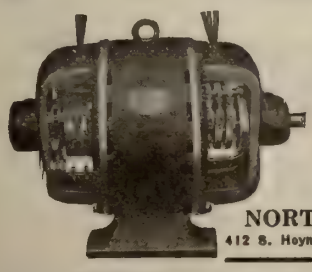

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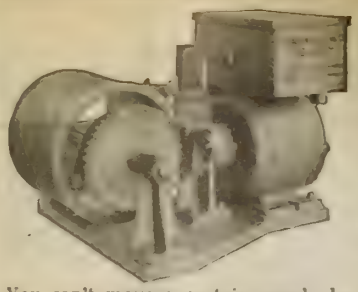

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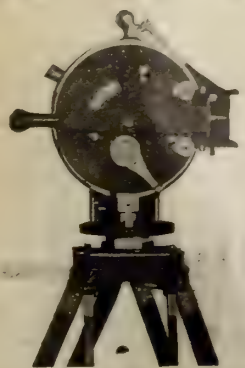

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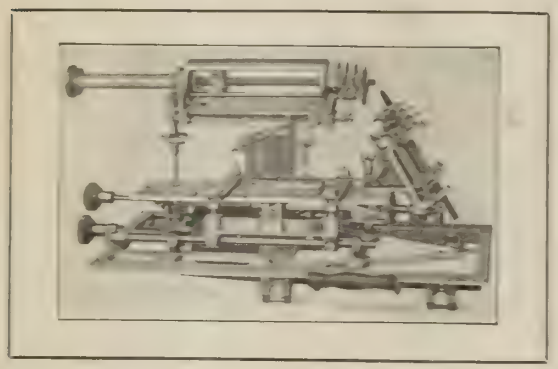

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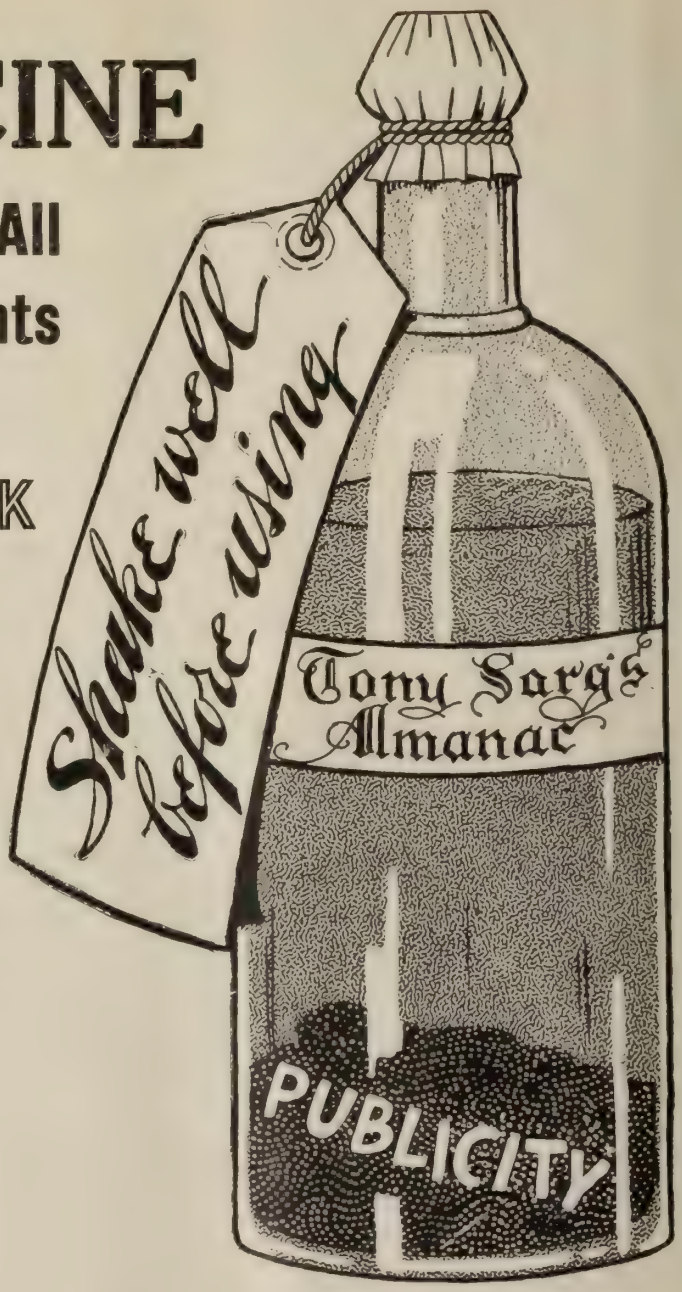

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The Biggest Name

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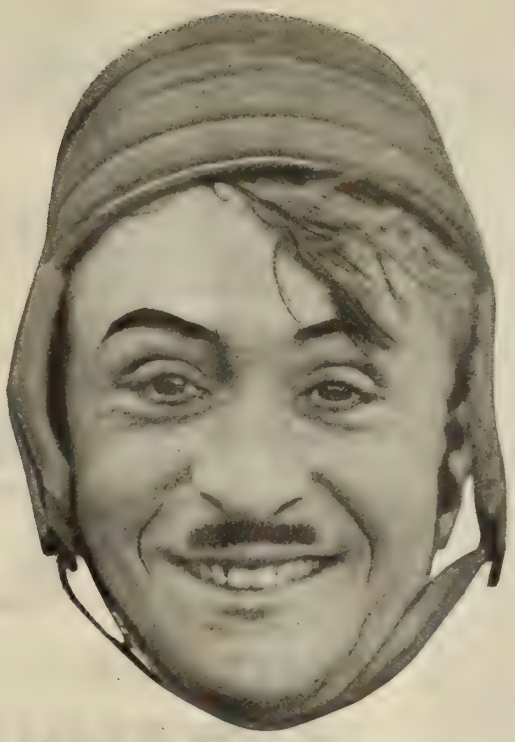

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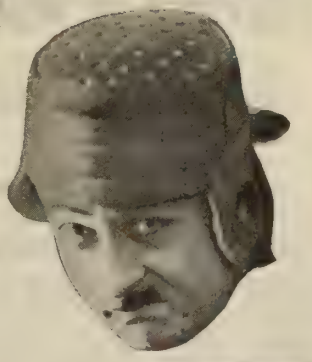

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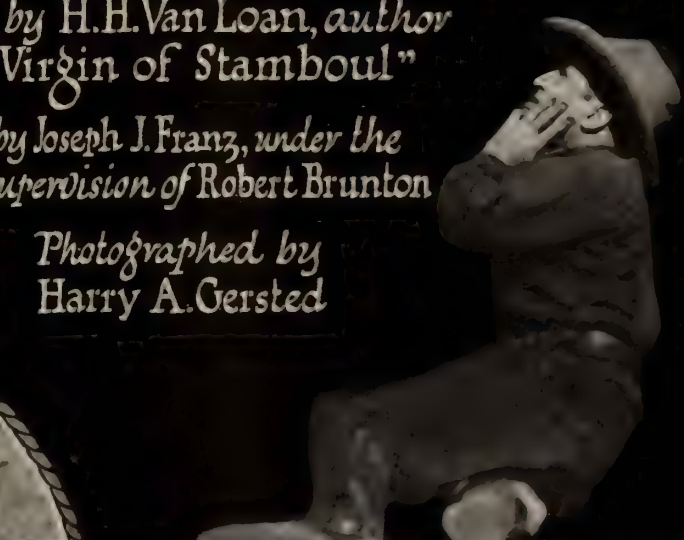

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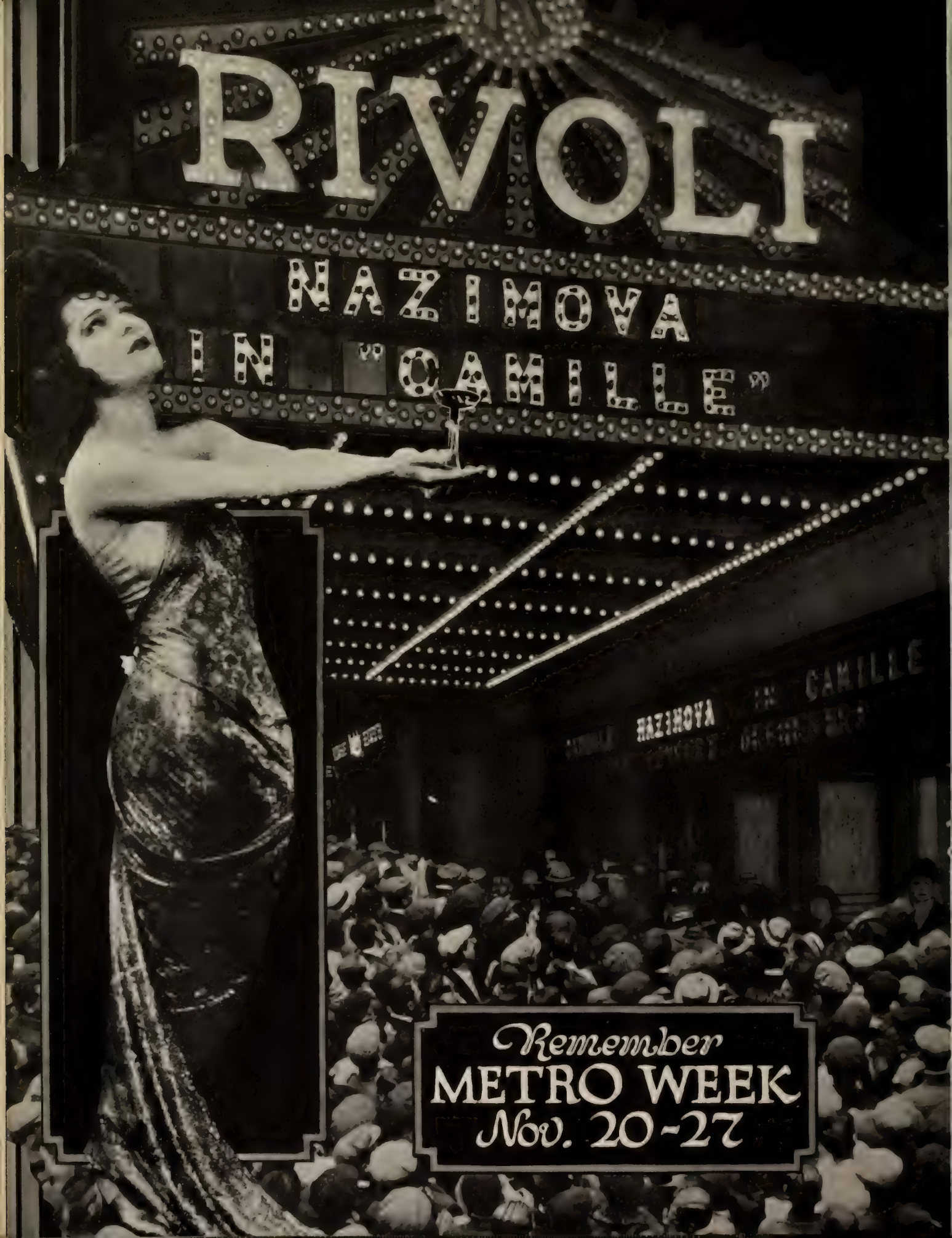
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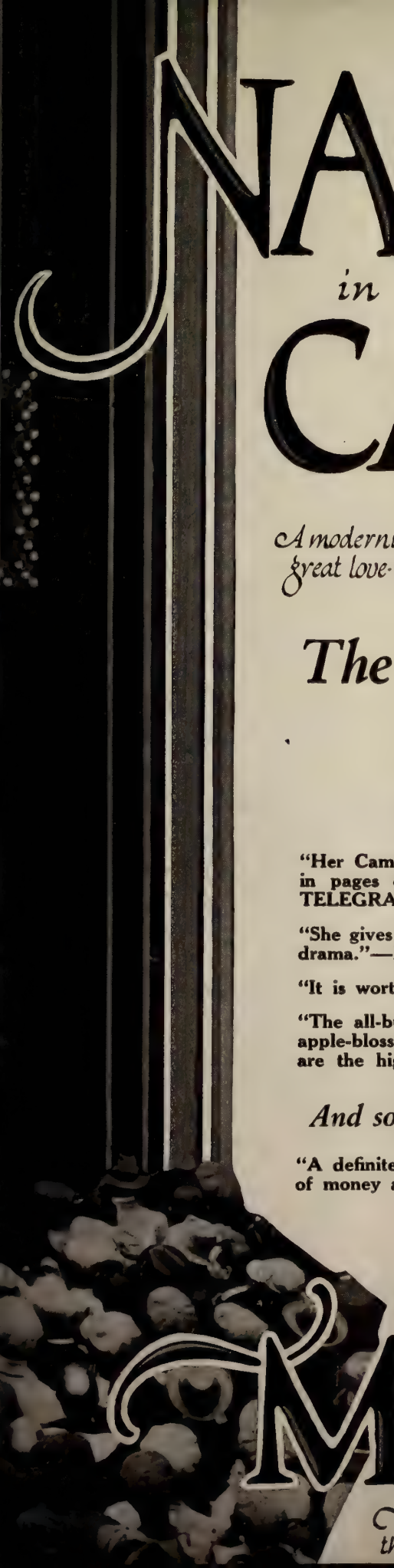

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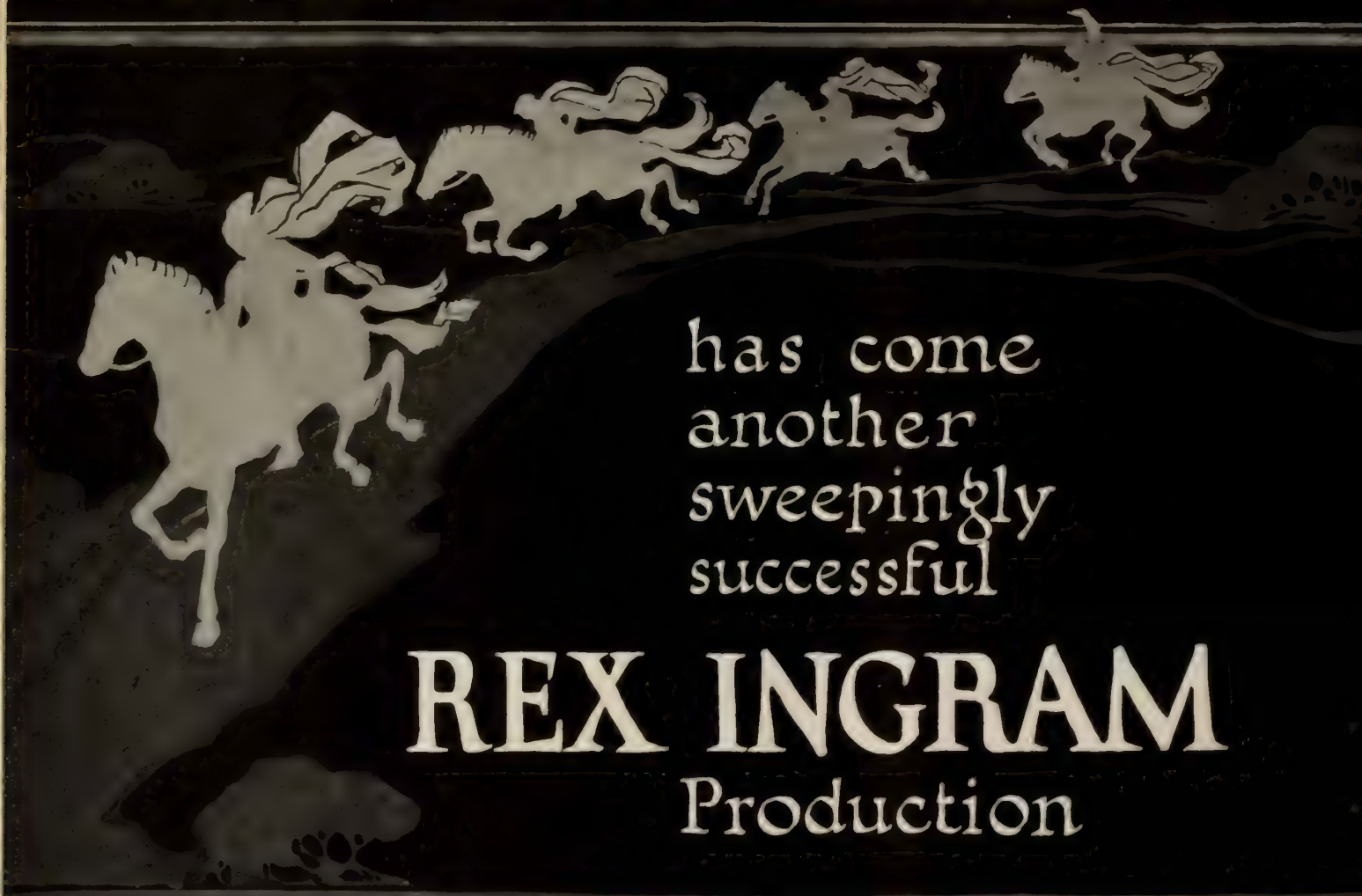
Right on the heels of the

FOUR HORSEMEN OF THE APOCALYPSE



has come another sweepingly successful

REX INGRAM Production

The CONQUE

ASK TO SEE IT LOOKING MEANS BOOKING

Adapted by JUNE MATHIS *from* BALZAC'S *novel "Eugenie Grandet"*
Photographed by JOHN F. SEITZ

METRO WEEK

Aside from What We Think of it—

"It is also an advance on Mr. Ingram's work in 'The Four Horsemen.'

"One of the most consistently beautiful things the motion picture makers have yet shown.

"Anyone who wants to put forward an example of what our own producers can do . . . in competition with some of the things that have come to us from across the water, can safely rely upon that desperate scene . . . where the miser finds himself imprisoned with his hoarded gold.

"He has first-rate assistance from his actors. Alice Terry . . . is always human and interesting. Rudolph Valentino has been given a part . . . which he brings to life effectively and attractively. . . . Ralph Lewis . . . makes the miserliness of Pere Grandet . . . convincingly natural.

"It is all managed with the kind of imagination that turns out top-notch horror stories—the kind we are in the habit of expecting only from Germany."

—From the October issue of Exceptional Photoplays, published by the National Board of Review.

RING POWER

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Man. Dir.

NOVEMBER 20-27

Talking Turkey!

It's a national habit about the last week in November.

We're no exception to it. We're talking turkey, too.

We're pointing out to exhibitors that we've set aside a week in which the most luscious film fowl ever raised is going to be carved.

We're urging them to engage their seats at the table now, to assure their getting their slice.

It's bound to be a good slice of profit, if you play only *Metro* pictures during *Metro Week.*

That's Why.

Metro Week

November 20-27

is the Theatrical Thanksgiving Season.

PROSPERITY THEATRE
WE SHOW R-C PICTURES
R C PICTURES
WILLIAM CHRISTY CABANNE'S PRODUCTIONS SHOWN HERE
WATCH FOR LOUIS J. GASNIER'S PRODUCTIONS
NEXT WEEK DORIS MAY
COMING— SESSUE HAYAKAWA
PAULINE FREDERICK TO-DAY
R-C Pictures Bring Prosperity
R-C PICTURES are good, clean pictures. They bring prosperity to all exhibitors. Satisfied patrons are the rule wherever they are played. R-C Pictures present life as it is.
R-C PICTURES are the pictures for mothers, wives, sisters and sweethearts —they are red-blooded, human, throbbing pictures that men enjoy.
Star productions with Pauline Frederick, Doris May and Sessue Hayakawa, and directors' productions by Louis J. Gasnier and William Christy Cabanne, produce real box-office results.
R-C PICTURES CORPORATION
723 Seventh Avenue, New York
R-C PICTURES

Look into our offer of Free Accessories for November—R. S. Cole Month

MR. KUNSKY'S VERDICT —

John H. Kunsky
Theatrical Enterprises
EXECUTIVE OFFICES
MADISON THEATRE BUILDING
BROADWAY AT GRAND CIRCUS PARK
Detroit, Michigan

PRESIDENT AND MANAGING DIRECTOR OF
THE MADISON THEATRE COMPANY
THE ADAMS THEATRE COMPANY
THE CAPITOL THEATRE COMPANY
THE COLUMBIA THEATRE INC.
THE LIBERTY THEATRE INC.
THE DE LUXE OPERATING CO.
THE ALHAMBRA THEATRE INC.
THE STRAND THEATRE INC.
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JOHN H. KUNSKY, INCORPORATED
EMPRESS THEATRE
ROYAL THEATRE
LINWOOD LASALLE THEATRE

THE MADISON REALTY CO.
THE CAPITOL BUILDING CO.
THE MACK AVENUE LAND CO.

THE ASSOCIATED FIRST NATIONAL PICTURES
THE MADISON FILM EXCHANGE

AMERICAN THEATRE SERVICE
SUPPLIES AND EQUIPMENT

JHK

GEO. W. TRENDLE
SECRETARY AND GENERAL MANAGER

October 24, 1921

Mr. Traver,
c/o United Artists Corp.,
Joe Mack Bldg.,
Detroit, Michigan.

My dear Mr. Traver:-

I think you are justly entitled to know that the "Three Musketeers" at the Adams Theatre, during the first week of its run, has broken all box office records for motion pictures in any house I have ever operated. I have been exhibiting extraordinary productions for several years in the city of Detroit and elsewhere but never in the history of our organization has a picture drawn the gross on its first weeks run that I have received from this production. Mr. Fairbanks and your Company are both to be congratulated on having offered to the public a film with such universal appeal.

With best wishes, I am,

Yours very truly,

J. H. Kunsky

JHK TGK

DOUGLAS FAIRBANKS
presents
"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS
Adaption, Costuming, Research under Edward Knoblock
Direction under Fred Niblo
Photography under Arthur Edeson

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
J. J. ADAMS, PRESIDENT

Here is the greatest

MARY PICKFORD

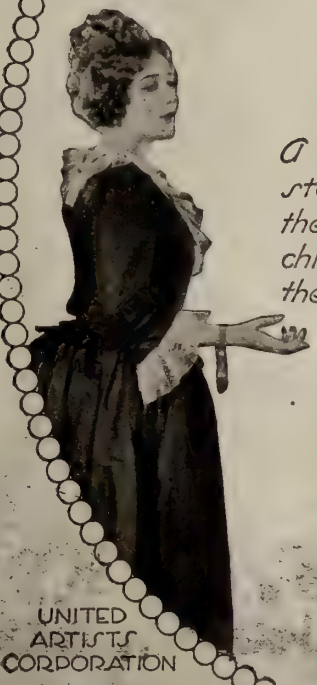
picture ever released

"Little Lord Fauntleroy"

A book that has delighted millions, a story that lives in the memory of all the men and women who were yesterday's children, made into a glorious film for the joy of young and old the world over

FROM FRANCES HODGSON BURNETT'S FAMOUS STORY

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND ALFRED E. GREEN



UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

BENNETT PICTURES CORPORATION
presents a picturization of
REX BEACH'S
famous Alaskan railroad novel
"THE IRON TRAIL"
Directed by R. William Neill
Scenario by Dorothy Farnum
Photographed by Ernest Haller
Cast includes
WYNDHAM STANDING
THURSTON HALL
REGINALD DENNY
and
ALMA TELL
THE THRILLING, MELODRAMATIC STORY OF THE BUILDING OF A RAILROAD IN ALASKA—A SPLENDID OPPORTUNITY FOR THEATRE EXPLOITATION, COMBINING A FAMOUS AUTHOR'S WELL-KNOWN NOVEL, AN UNUSUAL SETTING FOR A STORY, A STRONG CAST, AND A PICTURESQUE AND ROMANTIC PRODUCTION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"I ACCUSE"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Charles L. Stephenson, the Amusement King of Canada, says: "It's the Best Curwood Picture I Ever Saw—and I've Seen Them All."

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

"This Picture is Worth its Weight in Radium. You can Change My Contract Any Time You Like, and Insert the Word 'Forty' in Place of the Word 'Four'."

STEPHENSON'S ATTRACTIONS
CHAS. L. STEPHENSON

ARROW OFFERS

JAMES OLIVER CURWOOD'S

Northwoods Masterpiece

"The GIRL from

Jane Eyre

A HUGO BALLIN PRODUCTION

from the great novel by

CHARLOTTE BRONTÉ

with

MABEL BALLIN and NORMAN TREVOR

PRODUCED BY HUGO BALLIN PRODUCTIONS Inc.

HODKINSON

SELECTED PICTURES

WHAT THE

MORNING TELEGRAPH

Is as charming as the lover of Charlotte Bronte would want it to be. A photoplay of unusual beauty -- with all the weird mystery and tender romance of the story preserved.

EXHIBITORS HERALD

A well staged and delightfully photographed picturization of Charlotte Bronte's great novel.

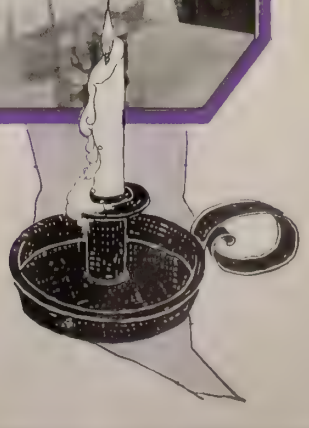
CRITICS SAY

WIDS

Excellent Production of Famous Love Story -- Should be sure fire with women patrons. Best thing Hugo Ballin has yet produced for the screen.

MOVING PICTURE NEWS

A very able piece of direction. A pictorial triumph. So out of the ordinary that it stands almost alone.



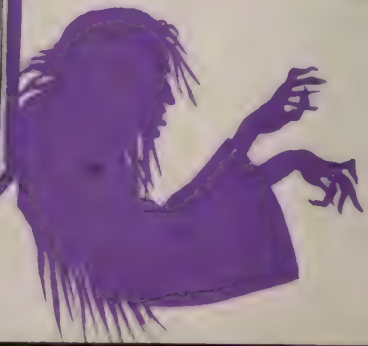
a HUGO BALLIN production

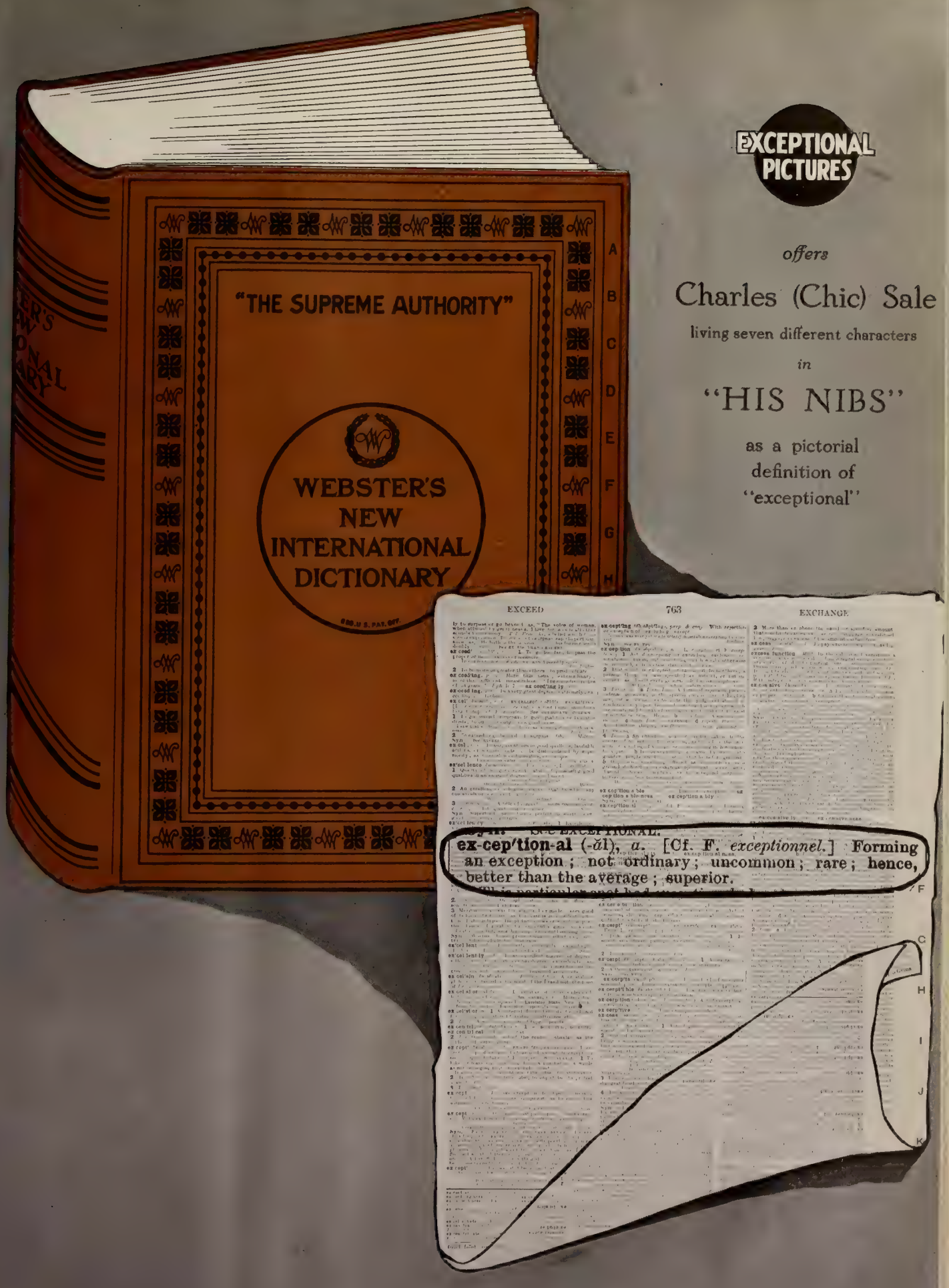
JANE EYRE

It is a great pleasure to offer to Exhibitors for *Hodkinson Month* such a wonderful production as "Jane Eyre."

Hugo Ballin has given to the screen one of the finest achievements of the year -- a picture that every exhibitor in the country can book and be assured of a profitable box-office return.

HODKINSON
SELECTED PICTURES





EXCEPTIONAL PICTURES

offers

Charles (Chic) Sale

living seven different characters

in

"HIS NIBS"

as a pictorial definition of "exceptional"

Independents Get Sure-Fire Box-Office Winner

CHARLES (CHIC) SALE

living seven different characters

in

"HIS NIBS"

AN EXCEPTIONAL PICTURE

A Few Reasons Why It Will Be a Money-Maker!

THE STAR:

Foremost delineator of rural types on the American stage, whom the press has lauded for years as the elite of artists, seen for the first time in motion pictures. He has never played anywhere but "big time." NOW every hamlet may see the star they have always loved and read about.

THE THEME:

Absolutely different than anything the screen has ever seen—a distinct novelty. So unusual that no other film in the industry will be in competition with it.

ITS APPEAL:

The most refreshing picture ever shown—every person in every audience will be entertained, and **will admit it.** The trade papers unanimously gave it 100% criticism—and extended themselves beyond that. **The Photoplay With a World Wide Appeal.**

CLEAN AND WHOLESOME:

A positive censor-proof production everywhere because it is clean and wholesome.

ITS SCOPE:

"His Nibs" is so exceptional in entertainment value it will be booked in the biggest first-run theatre and in the smallest house. Its appeal is not "over the heads" of any audience. Many offers have been received to road-show it; the picture lends itself wonderfully to this angle.

THE EXPLOITATION:

Never has a production been exhibited which has greater exploitation possibilities. **(Exploitation experts unanimous in stating opportunities are extraordinary.)** Exceptional Pictures Corporation is cooperating in the preparation of the most complete press book and the finest line of accessories ever offered with a States Rights picture.

WIRE, PHONE OR CALL

Buy your territory
and hold your first-run until January
to get the benefit of one of the biggest advertising
campaigns ever instituted in Trade Papers, Regional Motion
Picture Publications and National Publicity
for a State Right Production

"HIS NIBS" SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City

"HAIR-TRIGGER CASEY"!

Another Borzage Ten-Strike

The name tells it—and it lives up to the name from Hell to Breakfast. It has everything:

—A Great Cast—
—Enough Plot for a Half-Dozen Ordinary Pictures—
—The Inimitable Borzage Direction—
And AMERICAN Photography!

What more could there be?

Adapted from that great success, "Immediate Lee," it has been entirely re-edited, rebuilt and retitled, and the paper and advertising are bang-up.

You know good Westerns—so do we. This one—they'll eat it up! We think it as good—or better than "Silent Shelby," and

"SILENT SHELBY"

Is Going Like Wildfire

We told you it would do. It has exceeded all expectations. It has proved to a lot more exhibitors that when the public is as discriminating as now—show "Americans" and you can't go wrong.

Both these money-making pictures are available now at the following exchanges:

SAVINI FILMS, INC., ATLANTA
SCREEN ATTRACTIONS DISTRIBUTING CO., BUFFALO
SCREEN ATTRACTIONS DISTRIBUTING CO., ALBANY
KLEIN DISTRIBUTING CO., BOSTON
SECURITY PICTURES, CHICAGO
STANDARD FILM SERVICE CO., CLEVELAND
STANDARD FILM SERVICE CO., CINCINNATI
STANDARD FILM SERVICE CO., DETROIT
EMERGENCY FILM SERVICE CO., DALLAS
EMERGENCY FILM SERVICE CO., OKLAHOMA CITY
MERIT FILM COMPANY, DENVER
CRESCENT FILM CO., INDIANAPOLIS
STANDARD FILM CO., KANSAS CITY
MID WEST DISTRIBUTING CO., MILWAUKEE
FONTENELLE FEATURE FILM CO., OMAHA
CONSOLIDATED FILM CO., PHILADELPHIA
S AND S FILM AND SUPPLY CO., PITTSBURGH
FEDERATED FILM EXCHANGE, BALTIMORE
FEDERATED FILM EXCHANGE, WASHINGTON, D. C.
AYWON FILM CORPORATION, NEW YORK CITY

A COMING EVENT CASTS ITS SHADOW BEFORE

Announcing

JACKIE COOGAN

in his own productions
America's Leading Picture Theatres
are Now Contracting for the Series
of FIVE JACKIE COOGAN
PRODUCTIONS.
Now Completed

"MY BOY"

Claude Gillingwater as Capt. Bill

Jackie Coogan as the immigrant.

---a chapter from the page of Life surrounded by the love of a hardened old sea dog for a helpless child immigrant

BIG BOY WILLIAMS

The cowboy wizard, in a series of six 5-reel, swift, thrilling, colorful Westerns.

SNOWY BAKER

The world's greatest athlete, in a series of three 5-reel tense, gripping, eventful features.

FOR OPEN TERRITORY

APPLY TO

AYWON FILM CORP.

NATHAN HIRSH, President

729 SEVENTH AVE., NEW YORK

JANE NOVAK
Starring in a series of
CHESTER BENNETT PRODUCTIONS
Distributed by
ASSOCIATED
PHOTO-PLAYS
INC.
25 WEST 45th St NEW YORK CITY

See Your Exchange t-o-d-a-y

for UNIVERSAL'S

Sure Thing Offer

on
"Reputation"
"Outside the Law"
"Once to Every Woman"

Coming!
FOOTFALLS
DIRECT FROM ITS BROADWAY RUN
STAGED BY CHARLES J. BRABIN

William Fox presents

MAURICE FLYNN

IN

Bucking The Line

A new he-man star in a red-blooded story of adventure

Story by Francis Lynde
Directed by Carl Harbaugh

Al St. John
in
The Happy Pest
A TWO-REEL RIOT

SUNSHINE COMEDIES
One Moment Please
and
The Perfect Villain

Mutt & Jeff
in
In Asia
The Galley Slaves
White Meat

Profit beckons in every current release

Fox Film Corporation

Caught in the clutch of the desert!

William Fox
presents

WILLIAM RUSSELL

in

Desert Blossoms

The Story of a Man Who Was Down But Never Out

Story by Kate Corbaley
Scenario by Arthur Zellner
Directed by Arthur Rosson

His rival in love mortally wounded-he forgot all and turned avenger!

William Fox
presents

CHARLES (*Buck*) JONES

in

Riding With Death

A romance packed with action and startling situations ~ ~ ~

Story and Direction by
Jacques Jaccard

Theatre Owners' Chamber of Commerce

Extends
A Cordial Invitation
To You
To Attend Its
Second Annual

Dinner-Dance

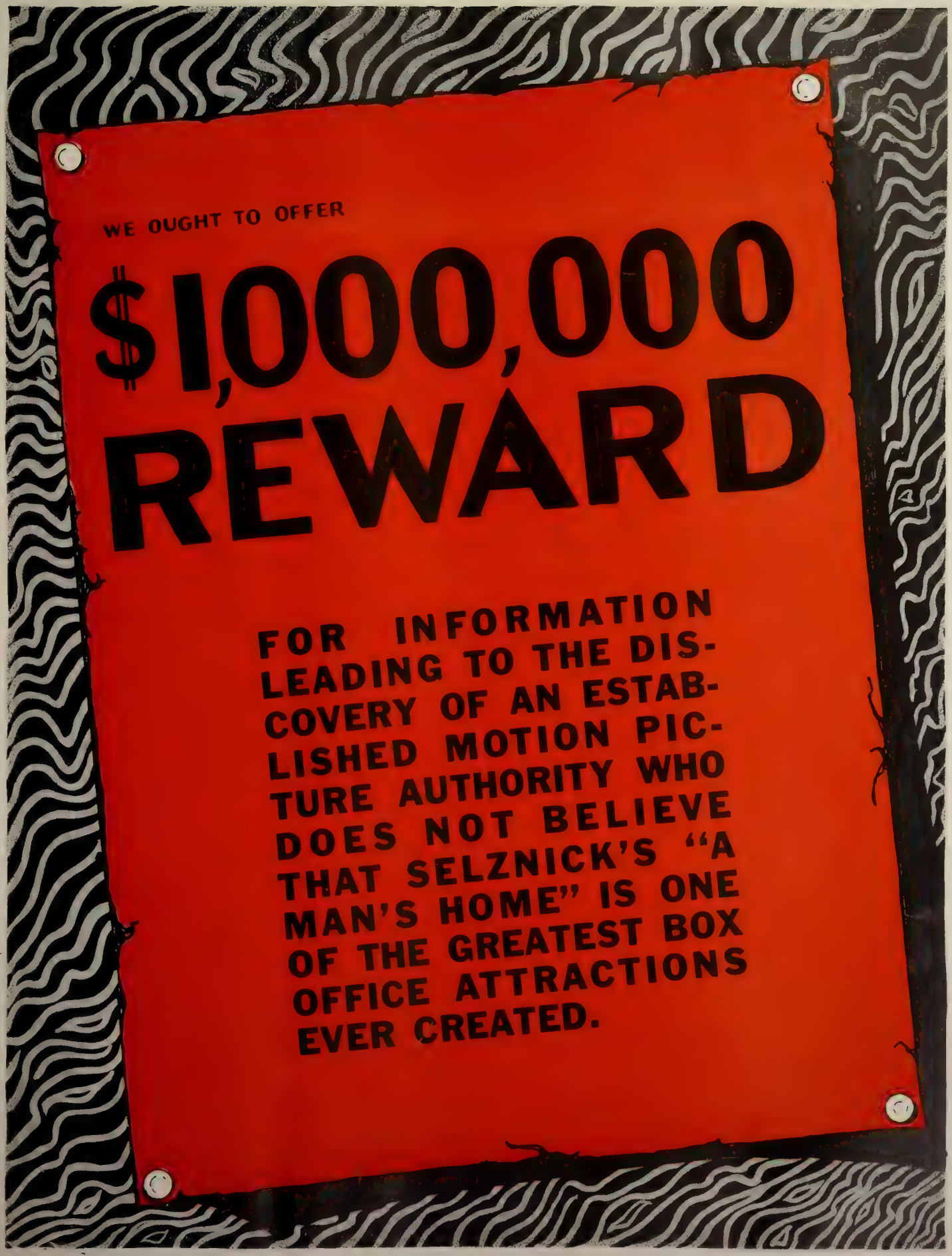
To Be Held In

Gold Room

Hotel Astor

December Third

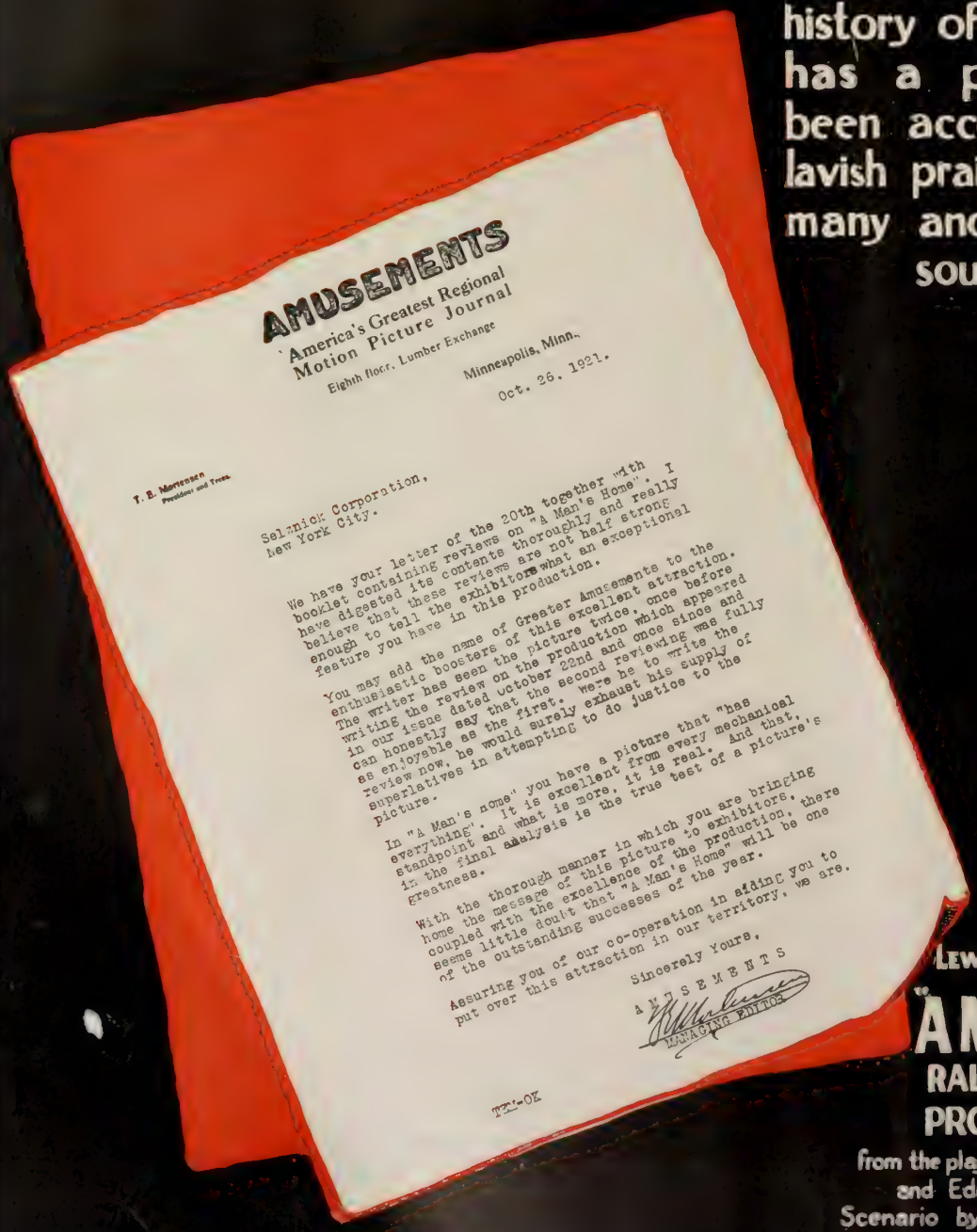
Reservations limited to 2,000 orders filled as received
Theatre Owners' Chamber of Commerce, 723 7th Avenue


WE OUGHT TO OFFER
$1,000,000
REWARD
FOR INFORMATION LEADING TO THE DISCOVERY OF AN ESTABLISHED MOTION PICTURE AUTHORITY WHO DOES NOT BELIEVE THAT SELZNICK'S "A MAN'S HOME" IS ONE OF THE GREATEST BOX OFFICE ATTRACTIONS EVER CREATED.

—and still they come

expressions of enthusiastic approval!

Never before in the history of the industry has a photoplay been accorded such lavish praise from so many and so varied sources



AMUSEMENTS
America's Greatest Regional Motion Picture Journal
Eighth floor, Lumber Exchange
Minneapolis, Minn.

Oct. 26, 1921.

T. B. Morrison
President and Treas.

Selznick Corporation,
New York City.

We have your letter of the 20th together with booklet containing reviews on "A Man's Home". I have digested its contents thoroughly and really believe that these reviews are not half strong enough to tell the exhibitors what an exceptional feature you have in this production.

You may add the name of Greater Amusements to the enthusiastic boosters of this excellent attraction. The writer has seen the picture twice, once before writing the review on the production which appeared in our issue dated October 22nd and once since and can honestly say that the second reviewing was fully as enjoyable as the first. Were he to write the review now, he would surely exhaust his supply of superlatives in attempting to do justice to the picture.

In "A Man's Home" you have a picture that has everything, it is excellent from every mechanical standpoint and what is more, it is real. And that, in the final analysis is the true test of a picture's greatness.

With the thorough manner in which you are bringing home the message of this picture to exhibitors, there coupled with the excellence of the production, there seems little doubt that "A Man's Home" will be one of the outstanding successes of the year.

Assuring you of our co-operation in adding you to put over this attraction in our territory, we are,

Sincerely yours,

AMUSEMENTS

MANAGING EDITOR

TM-OZ

LEWIS J. SELZNICK
presents
"A MAN'S HOME"
RALPH INCE
PRODUCTION
from the play by Anna Steese Richardson
and Edmund Breese
Scenario by Edward J. Montagne

NOTICE

Equipment—
Manufacturers and
Dealers

The 4th Edition (25000)

of

F.H.Richardson's HANDBOOK

is going to press about

Dec. 1st, 1921

The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

MOVING PICTURE World

Murray Hill 1610 516 5th Ave., N. Y. C.

DISTRIBUTORS WELCOME

Lee Francis Lybarger's Famous Production

THE SOUL OF MAN

DIRECTED BY

WILLIAM NIGH

Announced September 30, 1921

AND

56% of the United States Placed in **30** Days

THAT'S THE EVIDENCE

HERE ARE THE DISTRIBUTORS:

Greater New York and Northern New Jersey,
Model Film Co., New York

Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut,
American Feature Film Co., Boston

Northern New York State....Sam Grand, Buffalo

Ohio, Kentucky..Standard Film Service, Cleveland

Michigan.....Standard Film Service, Detroit

Western Pennsylvania and West Virginia,
Federated Film Exchange Co., Pittsburgh

Maryland, Delaware, District of Columbia,
Globe Film Service, Washington, D. C.

Louisiana and Mississippi,
Pearce Films, Inc., New Orleans

Northern Illinois, Indiana and Southern Wisconsin.....Celebrated Film Players, Chicago

Texas, Oklahoma and Arkansas,
Parker Film Co., Dallas

California, Arizona, Nevada,
Kipling Film Exchange, Los Angeles

Minnesota, North and South Dakota, Northern Wisconsin, Penisular Michigan,
H. H. Yudkin, Minneapolis

Exhibitors: Book It NOW

Released Through

PRODUCERS SECURITY CORPORATION

516 FIFTH AVENUE, NEW YORK CITY

Oh! What a Joy Ride!

Give your patrons
the time of their
lives with

BUSTER KEATON

in

"The Boat"

Buster Sure Rocks the Boat
and He'll
Rock Your Theatre With Laughs

Keaton's funniest — and his second 2-reel comedy for First National. If you haven't played his first, "The Playhouse," burn up the road to the nearest Exchange.

You can contract for Keaton comedies separately or the first three as a series. Released on the open market (not sub-franchise plan).

Presented by Joseph M. Schenck. Written and directed by Buster Keaton and Eddie Cline.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

"Hail the Woman"—Ince's Supreme Effort

Thomas H. Ince

presents his American Drama of Today

"HAIL THE WOMAN"

By C. Gardner Sullivan
Directed by John Griffith Wray
Photographed by Henry Sharp
Supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

Prominent Producer Announces New Standard in Bigger and Better Productions—Rests on Verdict of the Public

WE are living in a period when people in all walks of life from one end of the world to the other are turning critical eyes upon well-established and accepted standards. The spirit of the renaissance is upon us; the world is struggling for a rebirth of idea, and old standards are being carefully weighed so it is not surprising that we motion picture producers should have been called upon to establish a new standard.

Tersely expressed, the challenge of the public has been "to produce bigger and better pictures." Thus it is that in the spirit of accepting this compelling challenge for a higher standard that has steadily grown in volume during the year, I have produced "Hail the Woman."

To me, "Hail the Woman" symbolized the answer of the entire motion picture industry to the world wide cry of newer and higher standards in all lines of human endeavor. And I say this with a full realization of the enormity of the task I have undertaken, the establishment of a new standard in an entire field of art.

* * *

YET, I offer "Hail the Woman" as a new standard where the standard has already been placed high, with every confidence that it will be so accepted unhesitatingly by critics both within and without our art industry.

This production has been created with universal audience requirements. If my judgment is of any worth, this picture will attract and completely satisfy not only the urban clientele or the rural audience or any particular, individual class, but everyone, everywhere, and at any time. I am further convinced, basing my conclusions on years of experience and a careful analysis of the trend of the times, that it will meet with more complete public approbation and will give rise to more word of mouth advertising than any production with which I have ever been connected. This unique story is unfolded like the book of life itself, through the genius of a brilliant company of screen players. Florence Vidor, Madge Bellamy, Theodore Roberts, Lloyd Hughes, Tully Marshall and others have given their best in an almost religious interpretation of the characters of flesh and blood that live through this deeply emotional play. I am proud of their splendid achievement.

* * *

I NEED not dwell upon the wonderful theme of this tremendous drama of American life as woven into "Hail the Woman." I need only reiterate that in "Hail the Woman," I confidently submit what to my mind will be greeted as a new standard in the art of the motion picture. For myself, I know that it is my supreme effort, and I can only ask in all sincerity that every individual having the future of our great industry at heart carefully notes the manner in which this production is received by the great mass of picturegoers. Then let a verdict be rendered as to whether this is the type of production for which picturegoers in general have been groping.

Thos. H. Ince

Released on the Open Market—Available to All Exhibitors

"A Colorful Tale of the Arctic Ice Fields"

Exhibitor's Herald

ABSORBING ENTERTAINMENT

"An absorbing and thoroughly entertaining piece of screen fiction. A colorful tale with snow scenes that fairly make you shiver. Hobart Bosworth gives a splendid performance—convincingly portrayed. An excellent cast contributes to the play's success."—*Exhibitor's Herald.*

SMASHING MELODRAMA

"Smashing melodrama developed suspensefully through a smooth continuity to a satisfying climax. Bosworth's role fits him to a T. The work of the entire cast of well known players is competent. The scenic backgrounds, especially the ice fields in the Northern Seas and the ice bound vessel, are remarkable. Here is a picture that will rank with the best."—*Moving Picture World.*

ICE VIEWS IMPRESSIVE

"A melodramatic attraction of absorbing interest, cleverly directed, handsomely photographed, and presenting a cast of talented players. An original twist to the plot, element of suspense developed in masterly fashion. Its sympathetic sway never slackens. It carries a decided thrill and the climax pleases everybody. Bosworth is at his best. The ice views of the frozen north are particularly impressive."—*Exhibitor's Trade Review.*

A COLORFUL TALE

"Plenty of color and atmosphere—incidents add punch. Bosworth's work is up to requirements."—*Motion Picture News.*

Hobart Bosworth Productions, Inc.

presents

HOBART BOSWORTH

in

"BLIND HEARTS"

By Emilie Johnson

Scenario by Joseph Franklin Poland
Directed by Rowland V. Lee

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Available to All Exhibitors

FIRST NATIONAL PICTURES

NEWS!

What really happened at the Chicago "Get Together"

All the news of this most important exhibitor meeting is told in

The "Get Together" Issue

of

"THE FRANCHISE"

The Official Organ of Associated First National Pictures, Inc.

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

NOVEMBER 12
1 9 2 1

Come Let Us Reason Together

IT has been our custom through the years to praise as we saw merit and high example, and to blame when we saw unfairness and error. In accord with this custom we commend as an absolute inspiration to the industry, the conduct of the get-together convention of the Associated First National Exhibitors in Chicago last week.

It is a complete and a practical demonstration that it is possible for a big organization to mind its own business, and mind it so well that no aid is necessary from the outside investigator or the appointed commission that assumes the power of a Congressional Committee without its responsibilities.

There were problems which First National had for solution, as there always are problems with big organization, and instead of securing a massed band of five hundred pieces and going in for torch-light processions and oratory from coast to coast they sat down as business men and reasoned it out.

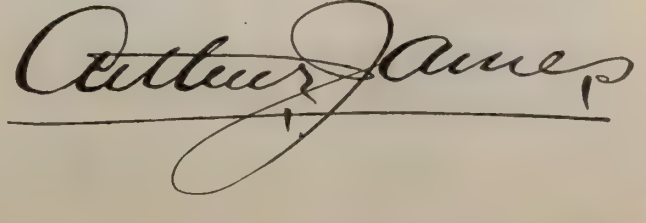
Subfranchise holders grouped themselves according to their territories, and without influence or suggestions from outside sources they decided in an orderly and proper manner the best basis for a fair adjustment of all business differences. When these decisions were reached, reports were made to the entire convention. In this manner a foundation was laid for the adjustment of all future differences by a home rule policy which replaces red fire with reason and sensational grand-standing with sane business.

It is true that in a business that goes in for the spectacular to sell goods to the public there is sometimes a tendency to embrace the picturesque as a solution for difficulties, but when it is realized, as it was in Chicago, that meddlesomeness and outside interference is "just plain ridiculous" there is cause for congratulation.

It is a firm and successful stand against the idea of a circuit court of volunteer judges trooping around the country, trying each company and each organization in turn, in order that through the turmoil in print will come publicity and prominence. When the time arrives, which Heaven forfend, that our organizations are unable to adjust their own affairs within themselves then they may properly call for help.

We commend First National's example to all elements of our business. A definite business policy has been laid down and it is a policy which should be, and unquestionably will be, far-reaching in its effect.

It will serve also, in a broad way, to encourage our business into the belief that as an industry we can settle all our differences and adjust all of our difficulties by sitting down together and permitting reason to take command. A necessary preliminary is an attitude of fairness of mind on both sides, a willingness to mutually concede the rights of each other. A program of cooperation will then be possible. It will abolish the politics within and will then enable us to get rid of the politics without. Those of our leaders who fail to realize the absolutely certain trend of our business toward this condition will fall. Those who contribute sincerely toward bringing about this cooperation will be rewarded by the respect of the responsible men in our business and the personal satisfaction of having aided in the upbuilding of the business side of the screen.



High Spots in Week's News

Famous Players replies to charges of Federal Trade Commission, admitting many of the allegations but denying any intention of restraining trade.

* * *

U. S. Senate definitely decides to remove 5 per cent. film rental tax.

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U. S. Senate resumes its hearings on the tariff.

* * *

William A. Brady wins over censorship advocates in a clash before Detroit women.

* * *

N. A. M. P. I. perfects a permanent traffic organization out of an emergency measure.

* * *

Princess Henrietta Sava-Goiu, literary light, visits this country and may take up picture work.

* * *

"Humoresque" wins the Photoplay Magazine's gold medal as the best picture produced in 1920.

* * *

Tampa, Fla., hurricane only temporarily closes the picture houses.

* * *

Balaban & Katz's new Chicago Theatre, just opened, astonishes with its beauty and size.

* * *

Los Angeles theatres are well prepared to battle against striking musicians.

* * *

Hollywood will have a library with books devoted only to the industry.

* * *

Contracts for the consolidation of the City Wide Amusement Company and Skouras Brothers' Theatres may be signed this week in St. Louis.

Cecil H. Hepworth, English producer, visits Canada to learn why the Dominion prefers American films.

* * *

Henry Kolker leaves to produce F. Marion Crawford stories in Italy.

* * *

Prosperity continues in Western Canada.

* * *

William F. Sweeney sues the Pine Tree Pictures Corporation for $25,000 over injuries sustained in the Biograph studio.

* * *

Nicholas Widder wins a court verdict of $6,081 from Gilbert M. Anderson.

* * *

Tom H. Boland praises the tact and executive ability of Manager Brainerd of First National's Oklahoma City exchange.

* * *

New York State's incorporations for the week have a total capitalization of $161,000.

* * *

Proctor employes share in insurance planned in connection with theatres.

* * *

Jesse D. Hampton offers a salesmanship prize to Pathe or Associated Exhibitors forces.

* * *

Five units begin big specials at Metro's Hollywood studios.

* * *

Two Pola Negri-Paramount pictures, "The Last Payment" and "The Red Peacock," are promised for December and February.

* * *

Jerome Storm will direct future Jackie Coogan productions.

Metro predicts this year's Metro Week will dwarf the 1920 success.

* * *

Jacqueline Logan, former "Follies" beauty, wins a long term contract with Goldwyn.

* * *

Exceptional Pictures Corporati starts a Saturday Evening Post campaign on "His Nibs."

* * *

Metro's "Camille" breaks Famous Players Canadian Company's booking record.

* * *

Sol Lesser is in New York to arrange for distribution of Jackie Coogan's "My Boy."

* * *

Increasing business is largely responsible for the new R-C nickname, "The Smiling Organization."

* * *

"Buck" Jones becomes Charles Jones at christening in Los Angeles.

* * *

Viola Dana prepares for the starring part of Irvin S. Cobb's "The Five Dollar Baby."

* * *

Hodkinson observes fourth anniversary by opening twenty-four exchanges.

* * *

Honduras consular general signs a contract to handle Pathe product in Central America.

* * *

Remarkable tie-ups arranged for Sennett's "Molly O."

SCENES FROM "MY LADY FRIENDS," AN ASSOCIATED FIRST NATIONAL ATTRACTION, STARRING MR. AND MRS. CARTEN DE HAVEN

Senate Decrees that Film Rental Tax Is to Go; Narrow "Squeak" for Trade

THE film rental tax is to go. That was decreed by the Senate late in the evening of November 1, following a lengthy speech of explanation by Senator Reed Smoot of Utah sponsoring the repeal. This action, however, was effected only after an attack on the producers by Senator McCumber, ranking Republican member of the Finance Committee.

The industry had rather a narrow "squeak" of it. On Monday the odds were the other way. Jack S. Connolly, national representative of the National Association of the Motion Picture Industry, spent all of Tuesday at the Capitol conferring with leaders both among the Republicans and Democrats. With the assistance of Senators David I. Walsh of Massachusetts, Peter G. Gerry of Rhode Island, and Senator Simmons of North Carolina, on the Democratic side, the proposal of Senator Smoot finally prevailed. This move to repeal the tax could easily have been defeated, had the Democrats demanded a yea and nay vote, it was said, but they were inclined to join with Senator Smoot.

Following the adoption of the repeal provision, as Mr. Connolly was leaving the Capitol, he was congratulated on having been favored with this action by the Senate and on the straightforward way in which he had got the matter before the Senators.

When Senator Smoot announced that he had been instructed by the Finance Committee to propose this change, Senator Simmons of North Carolina, ranking Democratic member of the committee, asked him to explain the matter.

"In this bill," said Senator Smoot, "all theatres are taxed, first, upon their seating capacity. They pay a tax not merely upon the seats that are occupied but upon every seat in their houses. In the next place they are taxed on all admissions 10 per cent. There has also been a tax upon the films, which is passed on to the man who runs the moving picture theatre, as the films are leased by the great corporations that produce them and it is possible for the lessors to pass on the tax and so every moving picture theatre man in the United States who shows one of these films pays 5 per cent.

"It seemed to the committee that with two special taxes and a corporation tax and then an income tax, it was overdoing the thing to impose a further tax. These five different taxes were placed upon this industry, of course, during the war, when we thought that they afforded a splendid way of raising money to be collected monthly, and there was no special objection, but they have come to us and notified the committee that under the taxes imposed it was next to impossible for them to live and today we find that about one-third of the moving picture houses of the country, particularly the small ones are closed up."

Whenever in the past anyone has spoken of the theatre patronage throughout the country, attention has been directed to the fact that in Washington it has been impossible to gain speedy admission to the houses, and that there were waiting lines, although this conditions does not now occur as it did during the war.

"Remember, Senators," Senator Smoot warned, "conditions in the remainder of the country are not the same as they are in the District of Columbia. This is the seat of government; the employes are paid here whether or not there are hard times everywhere else in th country; in fact, the harder times are in the United States, at large, the better it is for the government employe in the District of Columbia. We find that of the little picture houses that have been located in small towns all over the United States, many of them bearing four and five different taxes, one-third of them have closed up."

Amend Revenue Law

(By Wire to Moving Picture World)

Washington, D. C., Nov. 2. The Senate late today amended the revenue law to exempt community picture theatres from admission taxes.

Senator McCumber declared that while he agreed that this tax may work a hardship on the houses in the little country towns, he wished there was some way in which Congress could tax the manufacturers—"tax those moving picture concerns that can afford to pay hundreds of thousands of dollars of salary to any ignoramus who has the ability to make faces or wobble his eyes, or to pay one or two hundred thousand dollars of salary to any ignorant girl who can make goo-goo eyes for a picture.

"I try not to be a crank and I possibly am as liberal as most people, and I can see many educational benefits to be derived from these moving picturers," he added, "but I can also see the wicked side of it, the depraved side of it, and much of this depravity comes from the excessive salaries that are paid to actors and actresses."

Senator McCumber suggested to Senator Reed that he devise some means by which the government can get some compensation out of these companies. Senator Smoot declared that the former expressed his thoughts. "I have not the least sympathy with the producer of the films," he said. "I have not the least sympathy with the paying of unheard of, unjustifiable wages paid those moving picture stars."

However, Senator Smoot continued to show the advantages that would result for the exhibitor if the repeal action was taken. It was suggested by Senator Reed of Missouri that the theatres could beter be assisted if the tax was taken off the seats and the admission taxes reduced.

After further discussion along this line a vive voce vote was taken and the tax was ordered lifted. The bill, upon being passed by the Senate, goes to conference. That means that a conference committee consisting of three Republicans and two Democrats from the Senate Finance Committee and the House Ways and Means Committee will endeavor to iron out the differences that have arisen by reason of the many amendments made by the Senate to the bill as it passed the House. The lower branch did not provide for the rentals tax repeal and the Senators will have to convince the Representatives that this is a worthy action.

Fight Film Promoters

The newly-appointed vigilance committee of the National Association of the Motion Picture Industry will confer this week with representatives of the American Bankers' Association and Investment Bankers' Association of America to plan a concerted drive against fake "movie" stock promoters. The meeting will be held at the Uptown Club, 17 East Forty-second street, at 12:30 p. m., Friday, November 4. Martin J. Quigley of Chicago, chairman of the committee, will preside.

The bankers will be represented by members of the protective committee of the American Bankers' Association and the industrial securities committee of the Investment Bankers' Association of America.

N. A. M. P. I. Perfects Permanent Traffic Organization Out of Emergency Measure

A PERMANENT emergency film traffic organization, covering the entire United States, with standing committees in each exchange territory, ready to function at a moment's notice in the event of any future interruption to railroad shipping facilities, has been established by the National Association of the Motion Picture Industry.

This traffic organization is an outgrowth of the recent railway strike scare. It was hurriedly called into being by the National Association's transportation committee, P. H. Stilson, chairman, at the request of President William A. Brady, and was thoroughly prepared to meet the threatened crisis long before the railroad brotherhoods decided to call off the walkout which had been scheduled for October 30.

When all the danger of an immediate railway strike was removed last week, Chairman Stilson conferred with members of the transportation committee and with President Brady and Executive Secretary Frederick H. Elliott, as to the advisability of continuing the nation-wide traffic organization as a permanent body. It was decided that such an emergency staff in each key center, co-ordinating with the National Association traffic headquarters in the event of any future interruption of the customary film transportation facilities, would be of great benefit to the industry. All traffic managers and exchange men's organizations have accordingly been notified to keep their traffic organizations intact.

Expect Consolidation

Contracts for the consolidation of the City Wide Amusement Company and Skouras Brothers Theatres will be signed this week, unless there is a last minute hitch in negotiations. If the plans go through as arranged, a new corporation, probably styled the St. Louis Amusement Company or Skouras Brothers Theatres Company, will be launched that will control or supply picture service for thirty-four of the city's leading theatres and airdomes. It will far surpass any similar organization in local amusement history. The deal would affect theatres valued at $3,000,000.

Mr. and Mrs. Emil Flugrath, the parents of Shirley Mason, enjoy watching their dainty and talented daughter at work at the Fox West Coast studios. They have two other daughters who are stars of the screen, and Mr. Flugrath has said he might write a book some day on "The Care and Feeding of Stars."

Manitoba Prosperous

A continuation of prosperous conditions in Western Canada is indicated in a statement by T. A. D. Bevington, of Winnipeg, superintendent of amusements for the Province of Manitoba. Bevington announced that the Manitoba Government had received $300,000 during the past twelve months in amusement tax returns from Manitoba theatres. Statistics showed that the people had spent $3,300,000 for theatre amusements during that period. This was slightly less than for the previous twelve months when $3,763,380 was expended.

Just because Katherine MacDonald, the First National star, has a name suggestive of bonnie heather, she seems to be regarded by motion picture fans as a Scotch edition of the Encyclopedia Britannica. For foolish questions her daily mail wins the celluloid gasoline tank. Among various letters received are demands for patterns for Scotch kilties, desires for recipes, to make Haig and Haig or Johnnie Walker as "home brew" in a bungalow, requests from small town fire departments for donation of bagpipes for their band for old home week, and a hundred other things identified with the land that Harry Lauder has made famous.

JACKIE COOGAN IN SCENES FROM HIS LATEST PRODUCTION, "MY BOY," WHICH IS SCHEDULED TO BE RELEASED IN THE IMMEDIATE FUTURE. IT IS PRESENTED BY SOL LESSER

Brady Wins Over Censorship Advocates in Clash Before Detroit Women's Club

IN a dramatic defense of the motion picture industry, William A. Brady, president of the National Association of the Motion Picture Industry, opened his debating campaign with members of the Parent-Teachers' department of the Michigan State Teachers' Association, in Detroit last Friday, by shutting off every adverse argument that was offered and generally winning a signal victory for the industry against the attacks of many cities.

The Detroit debate was the first with several Parent-Teachers' departments throughout the country before which Mr. Brady will appear to discuss motion picture matters and particularly censorship. Mr. Brady's appearance in Detroit was in response to an urgent invitation from Mrs. Walter Jobe, president of the Parent-Teachers' Council for Detroit, and from Prof. Edwin L. Miller, of the Northern High School, who is prominently identified with censorship activities in Michigan.

Upon his arrival in Detroit, Mr. Brady was met by a delegation of Detroit exchange managers, headed by Ralph R. Quive, president, and escorted to the Wolverine Hotel where an informal luncheon and reception was served in his honor.

Mr. Brady declared to the teachers and parents that he represented 80 per cent. of the moving picture producing industry and that he could whip the other 20 per cent. into line.

"My name is Brady," he continued tempestuously, "My family has never been in any scandal and I've a reputation for keeping my word. And I ask you to see that I do keep it."

Murder and lust, which Edwin H. Reeder, supervisor of visual education in Detroit schools, said was frequently portrayed in the moving picture, Mr. Brady declared was also shown in Shakespeare's Macbeth and Hamlet, which were taught in every school in the land. This comparison drew applause from every section of the auditorium.

"A publication has the right to free speech and the movie is a publication as much as Town Topics or the New York Times," Mr. Brady declared. If you want to censor the movies, give us the same deal you give the newspapers and the speaking stage. The movie has a cleaner record of public achievement than any other theatrical adjunct in the United States."

Referring to the incompetency of motion picture censorship, Mr. Brady pointed out that a production of Dumas' "Camille" was altered by the censors in the first act so that Camille was represented as married, with the result that later on in the play it placed the father in the position of advising her to commit bigamy. He declared that censors in Michigan had suppressed "The Miracle Man" until public opinion forced them to change their minds.

Mr. Brady admitted that not all the motion pictures made were good, but he pleaded for co-operation with the moving picture men rather than censorship. He stated further that the industry could not be held to the level of the child's brain.

Mr. Reeder, who preceded Mr. Brady, attacked the producer who made sensational plays for the money that was in it and asked that the child be kept away from the movies. He characterized the moving picture as producing a jazz outlook on life. Mr. Brady, later, overcame all of Reeder's points and when he left the hall he was given a round of cheers and congratulations.

From Detroit, Mr. Brady will go to several other cities where the Mother Congress and Parent-Teachers' associations have attained considerable strength. He will recommend to all such organizations the adoption of the indorsement plan, such as that now used by the Indiana Indorsement of Photoplays, which he says is performing a tremendously useful work in Indiana.

Proctor Employees Share in Insurance Planned in Connection with Theatres

EMPLOYEES in the theatres controlled by the Proctor interests in Albany and vicinity are to share in the new insurance plan which is being instituted by F. F. Proctor in connection with his theatres. The insurance is without cost to the employee, and is written on a progressive plan, increasing in amount with the length of service, as follows: From six months to one year $500; one to two years $600; two to three years, $700; three to four years, $800; four to five years, $900; and from five years and over, $1,000.

In addition to the payment in case of death the insurance provides for a benefit for total disability, with full payment of the policy in case of total disability before reaching sixty years of age. The insurance is made payable to the employee's own dependent. The amount of the group policy which is to prevail in the Proctor theatres is estimated at more that $500,000, and has been placed with the Traveler's Insurance company. It is said that it is one of the largest group policies written this year.

Three theatres are controlled by Proctor in Albany, the Leland being devoted exclusively to motion pictures, while the Grand is a vaudeville and motion picture house, and Harmanus Bleecker runs stock and road shows. There are two Proctor theatres in Troy, one featuring pictures exclusively and the other vaudeville and pictures, while Schenectady also has two theatres under Proctor management.

The Concert and the Little Tune

The advertising pages of a trade publication could be likened to the keyboard of a fine piano. The results secured are dependent on the player. Men can sit down and thump the keys and afford no satisfaction to themselves or their hearers. Others can evoke the thunders of applause and ride to success by skillful handling of the keys. Good advertising is like good music, we can't get too much of it. Poor advertising is harmful because it discourages the advertiser and scares others away. The exhibitor must acquaint his public in advance with his goods. The producer and distributor must acquaint the exhibitor with his wares, and a big symphony concert of admirable advertising will get farther than the spasmodic rendering of a small tune

Senate Resumes Hearings on Tariff; Raw Film Fight to the Fore Again

THE Senate has resumed its hearings on the Fordney tariff bill. It is this week considering the agricultural schedule and when completed it will take up all other schedules which were not heard before the committee shelved this measure to go ahead on the revenue bill.

Recently requests were made to Senator Penrose for a hearing on the provisions governing films. There is a campaign in progress for the exemption of news films from abroad from the proposed tax on all imported films. The International, in particular, is up in arms over the proposal contained in the Fordney bill and it is understood that a representative of the Hearst interests will appear before the committee at an early date to discuss the situation.

Tariff Would Bar News Films

It is declared that so high a tariff on foreign news films would debar them from the American market because of the low rental prices demanded for them. The distributors, it is claimed, would have difficulty in absorbing the customs duty.

The raw film fight will also come to the fore again, and an attack will be made on the proposal to assess foreign films with duty on the basis of the cost of production of similar films in the United States, and the alternative plan which takes the foreign production cost and adds thereto other charges that would bring the foreign cost on a par with American costs.

James B. Reynolds, who is in charge of the procurement of costs, selling prices and other information relative to American goods, desired for use in consideration of rates under the American Valuation Plan, has advised the Finance Committee that this data will be available as fast as the committee reaches the different schedules on which it is applicable.

Skeptical of Reports

The fact that reports have appeared in the newspapers that it is quite likely that the committee would reopen hearings on American valuation, was called to the attention of Chairman Penrose, who laconically replied, "lots of things are reported." He intimated that there was no possibility of this occurring, pointing out that the committee had come to an agreement that the American Valuation Plan should be adopted.

In advance of the setting of a definite date for adjournment, it is intimated that the present special session will be brought to a close just before Thanksgiving Day. There is little probability that the hearings will be concluded in time for the committee to even go into executive session for the proposed rewriting of the Fordney tariff bill before the end of this session. Thus it will be well along into next year before the committee will have the bill in suitable shape to report back to the Senate.

Litigation Concerning Money Given by Showmen

Mayor George R. Lunn, of Schenectady, N. Y., announced recently that an appeal would be taken from the decision handed down by Justice Edward C. Whitmyer in Supreme Court, ordering him to open the account of the disbursement of Sunday motion picture moneys to public inspection.

The money in question was received voluntarily from motion picture theatre owners who contribute a portion of the receipts from Sunday shows to the child welfare fund. The total amount of the fund has reached $7,000 and most of it has already been expended for charity, according to Mayor Lunn, who contends that it would be a source of embarrassment to those who had been benefited if the complete record of disbursements was thrown open to public inspection. The action for the writ of mandamus was brought by Edwin E. Becker of Schenectady.

SCENES FROM "THE LITTLE MINISTER," A PARAMOUNT PRODUCTION WHICH WAS DIRECTED BY PENRHYN STANLAWS

Saturday Morning Matinees to Educate the Youth of America

THE Department of Public Service of the Motion Picture Theatre Owners of America was launched at a meeting at the Criterion Theatre, Saturday, October 29.

The announced idea was to urge on the American public the need of educating its youth by the use of motion pictures which give views of industrial plants in operation, and "shots" of all work conducted throughout this broad land which would inculcate in school children a desire to achieve, and also aid them in deciding on what occupation most appeals to them to take up as a life work. The plan is ambitious.

As part of the introductory meeting a delegation of school children was marched into the theatre and seated conspicuously.

The invitations to the meeting announced that the Department of Public Service of the Motion Picture Theatre Owners of America co-operating with the Bureau of Commercial Economics "invites you to attend a conference and exhibition on INDUSTRIAL AMERICA to stimulate general business revival and employment."

James J. Davis, secretary of labor, was announced as one of the speakers, but Mr. Davis, however, was not present. He sent a statement which was read to the assemblage by First Assistant Secretary of Labor Henning. Following the reading of Secretary Davis' statement Secretary Henning made a speech of his own in which he lauded the movement.

At the opening a high-sounding statement of the declaration of principles was flashed on the screen, reading:

"The Motion Picture Theatre Owners of America, commencing on this twenty-ninth day of October in the year nineteen hundred and twenty-one, in the presence of Almighty God, realizing the tremendous influence of motion pictures at this time for the re-establishment of the principle of right thinking among our people, dedicate ourselves to the following constructive plan:

"First: To encourage in every way possible the production of clean, wholesome and optimistic films.

"Second: To take an active interest in the public welfare and co-operate with our community civic and social forces, in helping to maintain a high moral standard.

"Third: To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

"And last: Appreciating that the very economic foundation of our existence is threatened and humbly desiring to do our part to the full measure in helping to re-establish a healthy condition throughout the country, we will recommend on our screens a possible solution of our present problems—the revivifying of the spirit of 'Brotherly Love' and the application in our everyday life of the principle of 'The Golden Rule.'"

This screen-statement was signed: Motion Picture Theatre Owners of America; Sydney S. Cohen, President.

Then followed screenings of the work of the classes of the High School of Commerce. The students were shown at their desks, and at athletic exercises and also were seen on class visits of investigation to different industrial plants. In all of this the spectators, many of whom were teachers, seemed to take a more or less perfunctory interest, and the proceedings were punctuated occasionally by applause from the body of students when picturing an athletic event.

Francis Holley, Director Bureau Commercial Economics, started the speech making on its way. He outlined the purposes of the meeting which had already been so heavily presented on the screen. He then introduced Secretary Henning, who read the statement of Secretary Davis. This statement elicited much interest. It said in part that there could be no more effective way of imparting information than by the use of motion pictures. "It means," Secretary Davis said, "presenting knowledge in a form so vivid and entertaining that it is bound to impress the learner as no other form of instruction could. In every case where a college professor enjoys distinction among his students who flock to learn from his discourses, the explanation always lies in the fact that he has mastered the secret of presenting knowledge in a form so entertaining that his hearers go to him primarily for entertainment and come away with learning. The motion picture machine is just such a professor. What it may lack in the way of personal charm, it supplies in a precision that is impossible to the human being. You have in the camera a means of unparalleled penetration for seizing upon the most minute technical details in any mechanical or industrial operation. There is no limit to its use in picturing the adept workman at any task. . . .

"I have no doubt that in your campaign for bringing the motion picture camera into the uses of industry that you have a far more ambitious program in mind than I have taken for granted. I am only trying to tell you how earnest is my approval of your effect. It seems to me that we have hardly touched the vast field of usefulness ahead of the silver screen. You are making it the most valuable servant that life has had in recent years. . . . Without sacrifice of the important element of entertainment you are making the camera teach as no other instructor has been able to teach. Need I say how heartily I lend my approval to such a program? . . . "

A forecast that several years would be cut from school curricula when teaching by moving pictures was added to the present time-honored methods of information was made by Mr. Henning. "What can be accomplished by education through motion pictures is almost inconceivable," he said. "The good that can be brought about is incalculable and the motion picture industry seems headed in the right direction to accomplish the best results."

Mr. Henning told the audience that he had always been exceedingly interested in wild animals and their habits, and had read exhaustively on the subject, but that he had learned more from a few reels entitled "Rainey's African Hunt" than he had learned in ten years of reading. He finished his address by congratulating Mr. Holley on the work he has undertaken.

Dr. Newell Dwight Hillis, of Plymouth Church, spoke on "Better America." He emphasized the fact that the United States is the ninth nation in the order of literacy, and that motion pictures can be of inestimable good in overcoming the proclivity to ignorance.

"Six million people in this country are unable to read or write, he said. . . . "A large percentage of knowledge is gained through the eye . . . Schools and churches both need moving pictures. . . . The nation needs the help of the M. P. A. O. A. . . . This country needs a renaissance of the arts. . . . It owes an enormous debts to Mr. Holley and Sydney Cohen."

That pictures are the universal language and "that only good can come from depicting the work and aspirations of our people" was the initial statement of Nathan D. Williams, of the National Association of Manufacturers, who followed this with a talk that was to the point, and at the same time was illuminated by statistics. He dwelt on the fact also that motion pictures could help largely to purify politics and "could be a worthy instrument in the elimination of demogagy."

There were about 175 persons in attendance. A Kineto Review wound up the proceedings.

Persons in the industry who were present were Max and Bernard Edelhertz, H. Rachmil, George Redmond, of London; Mr. Grob, of Grob and Knobel; Paul Gulick, of Universal; Fred Baer, H. J. Sheppard, Harry Levey, D. C. Ellis, James A. Fitzpatrick, Charles O'Reilly, John Mannheimer, William Stein and Mr. Knobel.

Tampa Hurricane Only Temporarily Closes Picture Houses; C. D. Cooley Gives Show Thirty-six Hours Later

AN interruption of only a day and a half was caused to the picture theatres of Tampa, Fla., by the tropical hurricane of October 25, which was described as the worst storm visiting that city since 1848.

The wind, which reached a velocity of eighty miles an hour in exposed places, damaged the water front and destroyed many street signs and awnings in the business district. Outside of this damage the business district remained intact.

The tide, rising ten feet or more above the usual level, stopped the dynamos in the power house of the Tampa Electric Company at 11:30 a. m., October 25, leaving the city in total darkness and without power or street car service until October 26 at nightfall, when light was restored to the business section.

To operate any of the picture theatres on October 25, even if there had been lights and power, would have been folly, as the storm's intensity kept people at home. After the storm subsided all wires were down.

Not daunted by this misfortune—and the further fact that there were no daily newspapers issued in which to advertise—C. D. Cooley, manager of the Consolidated Amusement Company, arranged to operate the Victory Theatre on the evening of October 26, using Tampa-made storage batteries to furnish the necessary light and power. Circulars were distributed all over the city advertising the fact that the show would be held regardless of the storm, and a record breaking crowd turned out.

Fortunately for Mr. Cooley he did not have to make use of the storage batteries, as the current was turned on just prior to the time scheduled for his first evening performance.

The damage to picture theatres in Tampa due to the storm was absolutely nil, with the exception of lost time, while the damage to the city itself, according to late estimates, was only $500,000, while first estimates placed it at $1,000,000

Toyland has been temporarily transferred to the Realart stage for opening scenes of the new May McAvoy starring vehicle which William D. Taylor is producing. A reproduction of the toy section of a modern department store fills half of one of the huge stages

Canadian Preferences

"It has come to the point when I must see for myself what it is that induces Canadians to patronize and prefer American screen productions to our British offerings," declared Cecil M. Hepworth, the English producer, during the course of a brief visit in Toronto on October 26, on his way across Canada and to California to study conditions in the moving picture fields on the American continent.

"I want to learn the secret of Canadian partiality for the United States pictures. We want to correct it, whatever it is, for we want to send pictures to Canada that are characteristically British, just as we want and hope to receive typical Canadian picture-plays."

Family Reopens

After a darkness of four months, the Family Theatre, one of two theatres in Ottawa, Ontario, owned by Harry Brouse, was reopened on October 29 with the presentation of "France," the official film feature sent to Canada by the Government of the Republic of France and shown in conjunction with the visit of the French Mission, headed by Count d'Arnaud.

CAST OF REX BEACH'S "THE IRON TRAIL." SHOWN IN THE CHARACTERS THEY PORTRAY. THIS PRODUCTION IS A UNITED ARTISTS' RELEASE

Left to right, top row: ***Harlan Knight, Wyndham Standing, Thurston Hall, Reginald Denny;*** *bottom row,* ***Alma Tell, Lee Beggs and Betty Carpenter***

Famous Players Denies Monopoly Intent in Answering Federal Trade Commission

A COMPLETE history of the activities of the Famous Players-Laskey Corporation is given in the answers of Adolph Zukor, Jesse L. Laskey and the corporation to the formal complaint of the Federal Trade Commission, filed with the commission this week. Admitting that certain of the acts charged by the commission have been committed, it is the contention of the respondents that in no case were they carried out for the purpose of lessening competition or creating a monopoly.

Going back to the year 1916, the answers declare that the "motion picture industry included producers, those engaged in booking, commonly known as distributors, and exhibitors; that among the producers were Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., and Famous Players Film Company." These three corporations were engaged in producing pictures and included among their employes "certain prominent motion picture actors and actresses and certain efficient and skilled directors," and there was a considerable demand for the pictures produced by the three corporations.

It is asserted that the three corporations "were never in competition with each other but were compelled at all times to affiliate in licensing the exhibition of their product in order to compete with other producers and groups of producers who supplied exhibitors with pictures upon the so-called 'closed booking' basis, such exclusive agreements by their competitors making it impossible for smaller companies, whose individual producing capacities were insufficient to enable them to supply exhibitors continuously with pictures, as was the case with each of said three corporations, to secure exhibitors for their own pictures except in affiliation with other companies who together would be able to supply such exhibitors continuously with complete programs."

In 1916, the answers continue, Famous Players-Laskey acquired all the capital stock of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., and Famous Players Film Company, and in December, 1919, merged the said corporations pursuant to Section 15 of the Stock Corporation Law of the State of New York, and now owns all of the assets formerly of said three corporations, and "it alleges that such acquisition of stock and merger were for the purpose of increasing the efficiency and the volume of production of the said three corporations which were already affiliated and non-competing, in order that they might successfully compete with other producers and affiliated groups of producers which at the time were producing a sufficient number of pictures to keep an exhibitor continuously supplied with complete programs; and that by reason of the foregoing and under the state of facts then, and at all times thereafter, existing, competition was not lessened but was increased and a monopoly was not created but was prevented."

Matter of Booking

The respondents then take up the matter of booking. It is admitted that in booking Paramount Pictures the Paramount Pictures Corporation, before its merger with Artcraft Pictures, booked them with exhibitors upon the understanding that they would take 104 pictures, or would not book any other pictures than those booked from Paramount. This provision was made not only with respect to first-run films but to second and subsequent runs as well.

In 1920, Famous Players-Lasky merged Paramount and Artcraft pictures, but declares that Artcraft was incorporated to book pictures of a different character from those booked by Paramount, and operated by means of a different selling plan, not requiring exhibitors to agree not to book pictures from others. It is also declared that after Famous Players acquired the stock of Paramount Pictures it caused the latter to abandon the closed booking plan.

Answering Paragraph 9 of the complaint, it is admitted that contracts were made with certain producers "whose productions were in considerable demand with the trade and motion picture theatre-going public, for the right to book motion pictures produced by them" and that certain of these pictures were booked, advertised and exhibited as Paramount pictures. Among the producers with whom such contracts have been made from time to time are Thomas H. Ince, Mack Sennett, the Cosmopolitan Productions, Mayflower Productions, Sydney Chaplin Productions and Lois Weber Productions. It is also admitted the Famous Players books certain motion picture films produced in foreign countries, one of the pictures so booked being "Deception."

(*Continued on following page*)

And Now the Horse Is on Martin

The Independent Exhibitor, published by the Motion Picture Theatre Owners of America, Northern California Division, presents the following to the trade. It is of especial interest to Martin J. Quigley, the great horse fancier, and it reads thusly:

ANENT POLITICS

One of the big motion picture weekly publications recently carried an editorial captioned "KEEP OUT OF POLITICS!"

The subject is treated as one of "far-reaching peril" if it should materialize. The New York state censorship is referred to as an illustration of what might be expected as a result of going into politics. Among the several paragraphs is the following in reference to the big steel industries:

> Imagine, for a moment, what would come as a result of an announcement of the steel industry that it was going into politics; imagine what the press of the nation, backed by the opinion of the general public, would have to say about the steel industry or any other commercial group jumping into the political arena! Could the steel industry claim that such a course was predicated on any altrustic motive or for any other purpose than the seeking of privileges that had to be maneuvered from legislatures because they did not have the support of right and equity?

Great Scott! friend, you don't mean to infer that U. S. Steel, Schwab, and the others of corporate interests have never been in politics, do you? Steel has been a sharp edge in politics for several decades. Coca Cola had to go in politics in every state in the Union nearly, to save its syrup.

QUITKIDDINGYOURSELF.

In answer to Paragraph 10 it is admitted that Famous Players caused Realart Pictures Corporation to be incorporated, and that that organization opened and maintained offices and exchanges separate from those of Famous Players.

Deny Paragraph 12

Taking up the charges regarding their relations with theatre companies, the respondents deny "each and every allegation contained in Paragraph 12 of the complaint, except that it is without knowledge or information sufficient to form a belief as to the relations between Stanley Company of America and Stanley Booking corporations, or as to the contracts of said Stanley Booking Corporation, and except also that it admits that the respondent Famous Players-Lasky Corporation, in order to insure proper exhibition of motion pictures produced by it and to prevent the threatened exclusion of such pictures from the principal first run theatres by an affiliated group of producers and exhibitors controlling a large number of the principal first run theatres and claiming to control over 3,000 theatres, has acquired certain theatres in certain cities in the United States for the exhibition of motion pictures, and interests in corporations operating such theatres; that said corporation has acquired 50 per cent. of the capital stock of Black New England Theatres; that Stanley Company of America is a Delaware corporation owning or leasing theatres in Eastern Pennsylvania, Western New Jersey and Delaware, in which Paramount pictures and other motion pictures produced by others than said Famous Players-Lasky Corporation are shown; that said Famous Players-Lasky Corporation acquired $2,000,000 of the bonds issued by said Stanley Company of America, that said Stanley Company of America has acquired 15,000 shares of the common stock of said Famous Players-Lasky Corporation; that respondent Famous Players-Lasky Corporation owns the stock of Southern Enterprises, Inc.; that said Southern Enterprises, Inc., purchased some of the assets formerly controlled by Stephen A. Lynch Eterprises; that said Stephen A. Lynch became and now is president and general manager of said Southern Enterprises, Inc., which now owns and operates various theatres and acquired and owns 40 per cent. of the capital stock of the Saenger Amusement Company, of which Ernest V. Richards, Jr., is vice president and general manager; and it alleges that by reason of the foregoing and under the state of facts then and at all times thereafter existing, competition was not lessened but was increased and a monopoly was not created but was prevented."

An outline of the corporation's theater holdings is given in response to Paragraph 13, in which it is "admitted" that "the respondent Famous Players-Lasky Corporation has acquired and owns the New York Theatre Building situated at Times Square in New York City, which is in the heart of the theatrical district and for which it paid upwards of $3,000,000, which building contains three theatres, the Criterion, the New York Theatre and the New York Roof (said New York Theatre and New York Roof having been leased for ten years to Loew's, Inc., and said Criterion now being conducted with reserved seats and performances at stated times instead of continuously and with pictures of such high quality, that prices are charged of $1.50 per seat during the week and $2 on Saturday and Sunday); that said corporation has also acquired and owns a majority of the stock of the corporations which own the Rivoli and Rialto theatres and owns the property on which the office building known as the Putnam Building is located; that corporation has also acquired and owns a majority of the capital stock of Charles Frohman, Inc., which, in conjunction with David Belasco, leases the Empire Theatre in New York City and the Lyceum Theatre in said city (both of which are given over to the spoken drama and not to pictures, but form a source of supply of dramatic material which may become subsequently of value for scenarios); that said corporation is a stockholder in a corporation engaged in erecting theatres in Canada; that said corporation leases the Majestic Theatre in the City of Detroit, which it sublets to the Shuberts, and owns all of the capital stock of the Star Amusement Company, which holds a lease on the English Hotel Building in Indianapolis; that said corporation is a large stockholder in the corporation which erected the Missouri Theatre in the City of St. Louis, and recently purchased the theatres in the State of Missouri formerly known as the Koplar Circuit (but all except one of which theatres in said Koplar Circuit have more recently been resold to the former owners at cost or less than cost); that said corporation has acquired and owns interests in certain theatres in the cities of Los Angeles and San Francisco, and in Denver; that said corporation owns one-fourth of the outstanding stock of Famous Players-California Corporation, recently organized to build and acquire theatres in California; that said corporation in exchange for a small interest in the theatre acquired by Loew's Ohio Theatres received and now owns a very small minority of the stock of said Loew's Ohio Theatres; and that part of the pictures shown in the theatres above men-

(*Continued on page* 190)

Mr. Collins Thinks So, Too

Jonesboro, Arkansas, October 24, 1921.

Editor, Moving Picture World.

Dear Sir:

Permit me to say a few words in commendation of your editorial in current issue of Moving Picture World with reference to "Keeping Out of Politics."

It has long seemed to me that it was ridiculous for men who possess such power as that held by the screen to supinely submit to invasions of their liberties and not even use the weapon that lies at their elbows to defend themselves.

The exhibitor must, eventually, use his screen as a political weapon if he is not to have his business so bound round with absurd and unfair laws as to make him a slave to the whim of every pie-eating politician who spoils the landscape of our Nation's Capitol with his insignificant presence.

Do the exhibitors of America think that the present freedom enjoyed by the press was achieved by submitting to abuse from "the powers that be" and not even protesting in their editorial columns. IT WAS NOT. It was attained by using the editorial columns to the utmost. The press has defended the rights of the most lurid, anti-American and radical papers to circulate through the mails.

Permit me to say, as an exhibitor, that the day when the screens of America cry out in protest against unfair and discriminatory legislation and carry their case directly to the people who cast votes, then, and not till then, will the peanut politicians lie down and play dead.

Very sincerely,

E. W. COLLINS.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Cinderella of the Hills

(*Barbara Bedford—Fox*—3,865 *Feet*)

M. P. W.—Barbara Bedford's first starring picture, produced by Fox, proves her right to stellar honors.

T. R.—It is a simple little story and yet it is appealing.

N.—Fair program offering presenting a new star.

W.—You can likely interest them with name of new star.

The Swamp

(*Sessue Hayakawa—Robertson-Cole*—5,560 *Feet*)

M. P. W.—Sessue Hayakawa has made an essay as a photodramatist in his last Robertson-Cole production and, unfortunately, not with the happiest result.

E. H.—It was directed by Colin Campbell, and, because of the excellent performance of the principals and the adroit handling of the dramatic incidents, it is worthy of highest praise.

W.—You can promise a genuine heart interest.

T. R.—Although it has some improbable aspects, the story is cleverly woven, care being taken to offset gloomy dramatic detail with some rather clever comedy.

Conflict

(*Priscilla Dean—Universal-Jewel*—6,205 *Feet*)

M. P. W.—Priscilla Dean's latest Universal-Jewel is a lumber camp thriller; also full of dramatic tension.

N.—Surefire money-getter; vigorous and thrilling.

T. R.—Excitement to the *n*th degree.

W.—Has a thrill that's a sequel to "Way Down East."

Sure-Fire

(*Hoot Gibson—Universal*—4,481 *Feet*)

M. P. W.—Is good western drama.

E. H.—Is another swift moving Hoot Gibson Western tale, along the lines of his former successes.

T. R.—Is melodrama pure and simple, with enough gun play to last the average picture-goer a week.

N.—A snappy little Western with Gibson whooping it up as usual.

W.—Average western attraction with fair story.

A Knight of the West

(*Billy Franey—Blanchfield*—4,600 *Feet*)

M. P. W.—There are some thrills and good "Western atmosphere."

T. R.—A good investment for the average exhibitor whose audiences delight in stirring westerns with a sigh, a tear and a smile.

N.—It makes a first rate Western.

W.—Western comedy drama makes mild entertai5nment.

Two Minutes to Go

(*Charles Ray—First National*—5,920 *Feet*)

M. P. W.—Charles Ray does not make a touchdown with his college boy story.

W.—Too much Ray direction and too little Ray humor.

T. R.—Is an amusing comedy which hits the screen at a timely date.

N.—Timely and rather interesting football picture.

Peter Ibbetson

(*Elsie Ferguson and Wallace Reid—Paramount* 8 *Reels*)

M. P. W.—George Fitzmaurice Production, starring Elsie Ferguson and Wallace Reid, is the most artistic achievement of this director's career.

T. R.—Is one of the most exquisitely finished pictures of the year. And yet it is a question if it will prove to be as really great a picture in terms of box office values as it deserves to be.

N.—The ultimate in atmosphere, good acting and attention to detail.

E. H.—Leaves little to be desired in excellence of production, elaborateness of settings and intlligent performancs.

Blind Hearts

(*Hobart Bosworth—Associated Producers*—5,488 *Feet*)

M. P. W.—Typical Bosworth thriller is his latest production.

E. H.—An excellent feature for any house.

W.—Hackneyed situations for the most part in this story.

N.—Not up to the Bosworth standard.

T. R.—A melodramatic attraction of absorbing interest, cleverly directed, handsomely photographed and presented by a cast of talented players.

Doubling for Romeo

(*Will Rogers—Goldwyn*—5 *Reels*)

M. P. W.—Will Rogers is amusing in a movie that will be best appreciated by a "wise" audience.

T. R.—It is a rollicking comedy which offers an exceedingly clever burlesque of Romeo and Juliet.

N.—Great entertainment with star in ideal role.

W.—Rogers' latest a big hit comedy number.

ZENA KEEFE

Who appears as leading woman for Conway Tearle, another star, in Ralph Ince's "After Midnight"

Moral Fibre

(*Corinne Griffith—Vitagraph*—6 *Reels*)

M. P. W.—Corinne Griffith in photoplay which will please her admirers. Vitagraph production.

E. H.—Well produced but slight of plot. Catherine Calvert and a well selected cast of other players in support.

N.—An entertaining picture with plenty of heart interest.

Lotus Blossom

(*Lady Tsen Mei—National Exchanges*)

M. P. W.—Technically, the production is authentic and visually attractive. Should prove not only satisfactory for the theatres, but for churches and an interesting adjunct for schools where Chinese subjects are being studied.

W.—Chinese story poorly acted and given inadequate production.

T. R.—As a vehicle for entertainment Lotus Blossom is out of the ordinary.

The Barricade

(*Featured Cast—Robertson-Cole*—5,700 *Feet*)

M. P. W.—Doctor Daniel Carson Goodman has again written a story strong in human interest, but has handicapped it with preachy titles and unnecessary characters. In spite of the unskillful handling of the scenario, the subject interests and the picture will find favor with the general public.

W.—Good heart interest in picture with a lesson.

N.—Excellent acting and theme make this interesting.

Hearts and Masks

(*Featured Cast—Federated*—5,200 *Feet*)

M. P. W.—It will please the average audience.

N.—Should fill demand for clean, entertaining light stuff.

E. H.—Much of the author's humor and plot have been lost in transferring the story to the screen.

The Great Day

(*Featured Cast—Famous Players*—5,827 *Feet*)

M. P. W.—Has a generous amount of the elements of suspense, love, clash of circumstances, thrills and punch that make an entertaining and successful photoplay.

N.—Good production given mediocre story.

The Four Seasons

(*Charles Urban*—4 *Reels*)

M. P. W.—An excellent production and one which should please every type of audience.

N.—A wonder picture of nature's great dramatic scheme.

W.—This is going to please. It has many educational points, things that very few grown-ups know and that children are taught in schools; and all of it interesting.

The Fighting Breed

(*Snowy Baker—Aywon*—5 *Reels*)

M. P. W.—There is a distinct novelty in "The Fighting Breed." The entire picture was photographed in Australia, and the quaint buildings in the cities as well as the broad vistas of the "Bush," lend pleasing interest to the film.

N.—Something doing every minute in this two-fisted picture.

W.—Interesting picture though it has some unconvincing "meller."

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

DR. FRANCIS HOLLEY asserted at the Criterion Theatre on Saturday that some 1,300 industries were to be pictured and shown free at Saturday morning matinees to educate and instruct the youth of our nation. If these pictures were to be made at $1.50 a negative foot for 1,300 subjects of five reels each and a modest allottment of twenty prints to the subject they would cost something like $9,000,000.

It's a gra-a-and and glorious idea and the industry is beginning to wonder who is to pay the bill.

The distribution is an important and an expensive problem and it won't be paid for by the United States Government because Dr. Holley does not represent the Government now any more than he has in his previous activities.

He, himself, made that point plain on Saturday, but the confusion continues and newspapers and trade papers keep on linking the Government and Dr. Holley together so that they would seem to be Siamese twins.

Exhibitors are entitled to know who is to pay for these films, who makes them, where the benefit to the monied man comes in and how much it will cost each of them when he provides a feature picture showing how his business functions or his factory moves forward in its work.

Of course, there is to be no advertisement in the features. That would kill them dead from the start.

Exhibitors are entitled to know also on what Dr. Holley is expected to subsist, whether from a salary or through the voluntary offerings of charitable uplifters or through a commission on the manufacture of the features.

We regard these questions as important and as worth an answer before the project is actually launched.

If the daylight is permitted to shine in upon these elements of the situation it may be possible to see clearly how it's all going to be done.

As L. Lawrence Weber said on an occasion when a big film project was discussed: "It's great boys; but what are you going to use for money?"

It is asserted that Dr. Holley's present assemblage of film is large, but it isn't large enough to provide an educational course such as has been spoken of.

Who'll set the industry right in this matter so that we can all feel assured that we are not living in Dream Street?

Word from Washington confirms the earlier prediction that the United States Senate would ratify the action of the Finance Committee in eliminating the film rental tax, which means a saving of many millions of dollars to the moving picture industry, and which will especially be appreciated by the exhibitor who has had to bear this tax.

We are moved to renew our congratulations to the industry over the fine service rendered by William A. Brady. Saul E. Rogers and Jack Connolly, representing the National Association of the Motion Picture Industry, to whose personal efforts this action is definitely due. If the National Association had done no other thing in behalf of the industry during the entire year, this alone would justify all of its labors and all of the money which it has cost in salaries and overhead. This is a very practical performance and it was carried forward without a brass band. It is another evidence of the possibilities of real leadership when co-operation is full and complete. The industry has every reason to be proud of this achievement and it is important that our gratitude should be fully registered with the men whose splendid service has resulted so happily for us all, and Senator Reed Smoot should be remembered as the greatest friend the industry has in Washington.

The Market for Pictures

WITH all other important business and vital industries in the United States straining every nerve to get back into the full stride of producing and marketing their output, there is every encouragement for the producer of moving pictures to foreswear super-caution and prepare at once for the big demand that will be evident for more good pictures. Production today is far below the absorbing power of our market and in a few months we will be through with the pictures now available.

The man or the organization with the foresight and the courage to make good pictures now will reap the reward. It is idle to say that the day of advances on pictures is over. The advance system has merely been suspended. When the natural operation of the law of demand has fully absorbed the over-production of last year—and that point is rapidly approaching—advances will be paid and paid generously by the men who now seem to see an easy future with all the gambling on production being done by the independent producer.

Those who are equipped for making good pictures can proceed with confidence, for their day of reward is as certain as the rising of the sun.

ARTHUR JAMES.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

After more than eleven years of practical study and experience we know that to make good prints on Eastman stock and deliver along with the service which provides the necessary screen security, the laboratory must actually receive a price higher than currently quoted for ordinary prints.

This difference is infinitely smaller than the *obvious* difference between ***Rothacker Prints*** and ordinary prints would lead you to believe.

The political minstrel who sings about *low price* and *long credits* may be in the amusement business but we are in the Motion Picture Industry and we take it seriously.

Down with the extravagance of cheapness!

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

T. O. C. C. Takes Stand Against Itinerant Organizations at Its Weekly Meeting

THE Theatre Owners Chamber of Commerce held its regular weekly meeting at the Hotel Astor, Tuesday afternoon, November 1, 1921. Members of the Executive Committee of the Motion Picture Theatre Owners of America who were in New York at the time, were present as guests. The visitors present were W. A. True, Hartford, Conn.; John F. Evans, Philadelphia; W. G. Burford, Illinois; M. J. O'Toole, Pennsylvania; E. M. Fay, Providence, R. I.; E. T. Peter, Dallas; T. Goldberg, Baltimore; C. E. Whitehurst, Baltimore; C. C. Griffin, Oakland, Cal.; J. P. Collins, Rutherford, N. J.

Many important matters were considered and disposed of. One important subject was the "fly by night" carnivals, which since the war have become prevalent. These carnivals with their cheap attractions, faro wheels and other devices, have proven to be a detriment to the legitimate exhibitors, who have hundreds of thousands of dollars invested in real property, while the carnival brings its outfit to any empty lot and vanishes over night.

After animated discussion on this subject, the meeting unanimously went on record as being opposed to the pernicious activities of these carnivals and ordered its officers to at once draw an ordinance which will be introduced before the Board of Aldermen, doing away with this evil. Charles O'Reilly, president of the Motion Picture Theatre Owners of the State League, endorsed the move and offered the co-operation of the State League.

Present at the meeting by invitation of President William Brandt, was Wid Gunning, head of the F. B. Warren Company. Mr. Gunning briefly outlined the purposes and policy of his company and suggested that the Chamber co-operate with him in the matter of film distribution. He was assured of the chamber's co-operation. Captain Gannon, representing the American Legion, appeared before the organization and urged the members to be neutral in the fight the Legion was making to place ex-service men on the preference list of all Civil Service positions.

Just before the meeting terminated, a matter under dispute was called to its attention. The Chamber of Commerce and the Film Club in New York, had been working together in a joint grievance committee, where all matters of differences had been adjusted to everybody's satisfaction until some time ago, when one of the members of the Film Club, took an appeal from the findings of the joint committee to a strictly exchange committee, where the findings of the joint committee were reversed.

At that time, the chamber thought this procedure was unfair and instructed its grievance committee not to sit with the Film Club grievance committee. The point brought out at this meeting was, that the Film Club was still summoning the members of the Chamber of Commerce to appear before the Film Club grievance committee and a considerable amount of discussion took place as to whether or not the Film Club should have jurisdiction over the chamber's members, and it was finally voted unanimously, that the members be instructed not to obey the Film Club's summons, and that a committee be appointed to inform the Film Club that the Chamber of Commerce resents such actions.

The ball committee reported that the demand for tickets and boxes for the dinner and ball which will be held on December 3, 1921, at the Hotel Astor, will far exceed the supply and revealed several of the entertainment arrangements. Exhibitors were urged to immediately make reservations.

The Reformer As He Jolly Well Is

MOST of you know Joel Rinaldo. But it is highly probable that you do not know him as such. He is far more widely known as Joel. Senor Joel is the guiding spirit of a popular rendezvous over on Forty-first street wherein a feast of reason and a flow of soul may, if so desired, be accompanied with more substantial and warmer stuff in the form of chile con carne or hot tomales. Also you may step around to the strains of a well organized group of musicians.

Joel is wont to hide his light under a bushel, so another thing you may not know about him is the fact that he is an author of some significance. Of course his close companions know of his work and those who have talked to him for any length of time soon realize he has a fine mind, the kind of mind that displays it could write analytically about things if it wanted to. Well, it has wanted to, several times. The previous results of this honest desire have been two books, "Polygeneric Theory of Life" and "Women." The current result is a book just off the press, called "Psychoanalysis of the Reformer." Andre Tridon has contributed an excellent preface.

Joel applies the methods of Freud, Jung, et al, in analyzing the mental operations and reactions of the reformers in his new, exceptionally timely and extraordinarily interesting book. He has psychoanalyzed the reformer shrewdly, and without malice. He probes with a sharp scalpel, delicately separating each part of the reformer's makeup as a unit without butchery.

Joel does not abuse the reformer in the sense of slinging vituperation at him, rather treating him as a poor thing. He shows him as a victim of a terrible mental disease, more to be pitied than scorned. All the peculiar complexes that find escape in rabid reformist actions are brought to light, with the result that even those with little knowledge of psychoanalysis can see the truth, horrible though it may be.

And, what is more, Joel offers a solution for the reform movement that is not as foolish as it may sound to those who do not understand psychoanalysis. He suggests that the reformer be given absent treatments of the new psychology. He states, as every psychoanalyst knows, that every little action, pecularity, rabidness, dress, likes, dislikes, in fact, everything making up the mental process of the belligerent pests may be analyzed, and when brought to light and publication will be voluntarily corrected. When the reformer is shown what is really the matter with himself if he has even the least semblance of self-respect he will feel he must correct the horrors going on in his subconscious mind. In remedying these, the necessity for escapes, generally taking an opposite form, will gradually disappear.

There is one fault with the book that is really regretable. Joel jumps too far to the conclusion that all the readers have a small knowledge at least of psychoanalysis. The real value of the work lies in its convincing those who have no understanding of the subject that here, at last, is a sound argument. But few people will accept his theses who have not already accepted psychoanalysis, as he starts where the lay reader leaves off. Too much should not be taken for granted in his audience. Brevity may have had something to do with it. The work is from the press of the Lee Publishing Company, 206 West Forty-first street, New York.

FRITZ TIDDEN

News of the West Coast

By A.H.GIEBLER

Los Angeles Theatres Well Prepared to Battle Against Striking Musicians

WHEN the musicians employed in the Los Angeles theatres went on strike last Monday night, there were already more than one hundred applications for the places expected to be vacant on account of the walk-out, at the offices that had been established in the Music-Arts building, in charge of a committee from the Theatres' Association. The applications were filed by musicians who wished to work under open shop conditions.

Only one theatre in the city was not affected by the walk-out, and that was the Orpheum. The Kinema was the first to be affected, when on Saturday, the day of the program change, the men of the orchestra failed to appear. Two organists furnished the music at the Kinema from Saturday until Thursday, when a twenty-four-piece orchestra, rehearsed and ready, gave the usual musical program.

Grauman's Million Dollar Theatre has a forty-piece orchestra in training, and expects to have it ready within a day or two to play its part in the entertainment of that house. The California Theatre will soon have its corps of thirty non-union musicians ready to give the patrons of that house their melody with their pictures.

Though the new orchestras are non-union, no union musician who agrees to work under open shop rule is barred from the theatre orchestras, and many of the former members of the theatre orchestras have filed their applications with the committee from the Theatres' Association.

Return from South Seas

The Far East Film Company, composed of Los Angeles film people, has completed "The Lagoon of Desire," which has been under production on the island of Tahiti, and the company has returned to Los Angeles. Arthur Rosson directed the picture, and John Boyle did the photographic work. The cast includes Ruth Renick, Edward Hearn, Walt Whitman and Frederick Stanton, besides a number of the natives of Tahiti and the Princess Pomare, daughter of the ex-queen, who still lives on the island.

Connie Arrives

Constance Talmadge, First National star, arrived in Los Angeles last Tuesday, and will stop with her sister Natalie, Mrs. Buster Keaton, until her other sister, Norma, and the rest of the Talmadge family arrive from New York, when they will establish headquarters at the Ambassador Hotel, while the two stars are working in their respective productions. Constance Talmadge will begin almost immediately on her new production, "The Divorcee," at the Brunton studio, under the direction of Sidney Franklin. Frances Marion, who is writing the scenario for the production, is expected within a few days.

Inspects Studio

The manufacturing committee of the Chamber of Commerce, whose duty it is to inspect manufacturing plants and factories in and around Los Angeles, paid a visit in its official capacity to the Goldwyn studios last Friday. The members of the committee were conducted over the lot and stages by Abraham Lehr, who was afterward host at a substantial lunch in the studio cafeteria.

Jacqueline Logan Makes Contract with Goldwyn

The latest player to win a long-term contract with Goldwyn through especially meritorious work in one picture, is Jacqueline Logan, former "Follies" beauty. She is now playing the feminine lead opposite Lon Chaney in the screen version of Barry Paun's story, "The Octave of Claudius," which will be released under a different title.

New Coat of Paint

The California Theatre, for the past two weeks, has been undergoing a siege of house-cleaning and redecorating, with a corps of painters whose working hours were arranged so as not to interfere with the regular performances of the house.

Evades Greeters

Mabel Normand, whose friends had assembled at the station to welcome her arrival in Los Angeles last Thursday, calmly stepped off the New York Limited at San Bernardino and made the rest of the trip to her home by motor, thereby disappointing the reception committee waiting for her at the station, but reaching her home in quiet and seclusion.

Stanlaws Goes East

Penrhyn Stanlaws, artist, who has been directing motion pictures at the Lasky studios in Hollywood, has just completed Barrie's "The Little Minister," with Betty Compson and George Hackathorn, and is leaving in a few days for New York.

De Mille Postpones Trip

Because of additional work needed to complete his new production, "Saturday Night," Cecil De Mille has postponed his trip abroad for another month, and will sail from New York on November 27, instead of October 31, as he originally intended.

Rogers Leaves for N. Y.

Will Rogers, who has just finished "One Glorious Day" for Famous Players-Lasky, left last Sunday for New York, where he will fill a short vaudeville engagement before returning to picture making in the West.

MOVING PICTURE WORLD CLASSIFIED ADS ARE THE BEST IN THE MARKET

BUCK JONES AND BETTY FRANCISCO IN "RIDING WITH DEATH," NEW FOX PRODUCTION

FAMOUS PLAYERS-LASKY CORPORATION PRESENTS MARION DAVIES IN "ENCHANTMENT," A COSMOPOLITAN PRODUCTION, DIRECTED BY ROBERT G. VIGNOLA

Hodkinson Observes Fourth Anniversary By Throwing Open 24 Exchanges

AS already briefly outlined in these pages, the W. W. Hodkinson Corporation enters this week into the final stages of a complete reorganization which began some three months ago, and coincident with the announcement of the celebration of the company's fourth anniversary, comes the formal opening of twenty-four distributing branches located in the following cities: New York, Boston, Philadelphia, Washington, Buffalo, Pittsburgh, Atlanta, Cleveland, Cincinnati, St. Louis, Kansas City, Chicago, Detroit, Minneapolis, Omaha, Denver, Dallas, Los Angeles, San Francisco, Seattle, Spokane, Oklahoma City, Salt Lake City and New Orleans.

At each of the above points, there has been installed under the Hodkinson banner a completely equipped branch exchange and in each one of these branches, "Hodkinson House-Warming Week" will be observed from November 7 to 12.

A general invitation has been extended to exhibitors in all territories and to the general and trade press to witness special screenings of Hodkinson Pictures during "Housewarming Week." "The Beggar Maid" will be screened at all showings, and the other Hodkinson features will be shown according to the following schedule: "A Certain Rich Man" and "Rip Van Winkle," November 7, 9 and 11; "The Mysterious Rider" and "Jane Eyre," November 8, 10 and 12.

Bigger Sales Force

In anticipation of this expansion in the Hodkinson organization, the sales force has been largely increased in all twenty-four cities where branch exchanges are being operated. Many of the changes recorded have brought under the Hodkinson flag some of the best known figures in the motion picture field.

Notable among the acquisitions in personnel is Phil Ryan, one of the youngest executives in the industry and formerly on the sales staff of Associated Exhibitors. Mr. Ryan goes to Kansas City as manager of the Middle West Division, with the St. Louis, Oklahoma City, Omaha and Minneapolis exchanges under his jurisdiction.

B. W. Alberts, one of the live-wires of the Fitzpatrick & McElroy organization, has been assigned to special work in the Chicago territory. Harry Reiff remains on the job as manager of the Pittsburgh branch and will be backed up by Joe Bloom, formerly of the Kansas City field, who goes to the Smoky City on special assignment.

Ends Pathe Affiliation

H. A. Boyle moves up the ladder from Albany to take charge of the Buffalo branch, and his old stamping ground will be looked after from New York. Jack Withers, for many years a forceful figure in the state rights field, will look after the Connecticut territory, working out from the New York exchange.

Ray Nehls, who has been handling Hodkinson product in the Indianapolis field, goes down to Cincinnati, and the former territory will be covered from other exchanges.

This realignment of the Hodkinson forces completes the divorce of the organization from the Pathe Exchange, through which the physical distribution of the Hodkinson releases has been effected for some years past.

Value of Move

"With our own branches," said W. W. Hodkinson, president of the corporation, "we shall not only be in a better position to serve the exhibitor, but we shall be better placed strategically to exercise the selective principle on which the whole success of our business is built.

"We are offering a character of product this autumn which has met with a response that is truly remarkable. Within a space of a few weeks we have released 'Rip Van Winkle,' 'A Certain Rich Man' and 'Jane Eyre.' I doubt if any three releases from one house in so short a period of time ever received the exceptional reviews accorded these three features, not to mention the reception of 'The Beggar Maid.'

"All this is most encouraging, and in making the revolutionary step which we are, we feel that the value of our organization, not only to the exhibitor, but, in the final analysis, to the public, is increased a hundred fold.

"At a moment when all our efforts are centered on transferring our activities into our own twenty-four branches, I cannot permit the opportunity to pass to thank the exhibitors of the country and the loyal members of our organization who have made this splendid stride forward possible."

Rex Beach Makes Personal Appearance at Strand Premiere of "Iron Trail"

REX BEACH, whose story, "The Iron Trail," was given its premier presentation at the New York Strand Theatre, October 30, appeared personaly and told interesting facts regarding the truthfulness of the story and the faithfulness to actual happenings, in this picture, which is being released by United Artists' Corporation.

In his talk Mr. Beach disclosed the fact that "The Iron Trail" is a narrative of adventures that actualy took place in Alaska; that the hero, "Murray O'Neil," is the counterpart of the late Michael J. Heney, famous railroad builder, who built the railroad that now runs up the Salmon River in Alaska, and sold it to the Guggenheim interests.

"Michael J. Heney," said Mr. Beach, "was known throughout Alaska as the Irish Prince because of his ready wit, generous nature and contagious smile. He conceived the idea of building a railroad up the Salmon River into the heart of the gold-fields, and while many engineers said that it was impossible to overcome the tremendous obstacles in the way of mountains of rock and ice, Heney started the work with his own money.

"The building of the steel bridge across the river, had to be accomplished during the winter, before the ice broke up under the spring thaw, and to do this it was necessary to cut holes in the river ice, and drive pilings into the bed of the river to support the steel super-structure, while it was being riveted together.

"The ice started to move before the bridge was finished, and while the iron workers toiled ceaselessly day and night, under searchlights, gangs of men worked on the ice widening the holes around the pilings to keep the pressure from sweeping away the supports, and wrecking the steel structure.

"The building of that bridge stands today as one of the greatest engineering feats in history, and the terrific climatic conditions that opposed its construction is vividly and truthfully portrayed in the film."

Richard Barthelmess — D. W. Griffith
Alice Brady — Charles Hutchison
Alice Calhoun — Mae Murray
Helene Chadwick — Nazimova
Douglas Fairbanks — Mary Pickford
Geraldine Farrar — Gloria Swanson
Elsie Ferguson — Norma Talmadge
Lillian Gish — Constance Talmadge
Dorothy Gish — Pearl White
Louise Glaum — Clara Kimball Young

20 TALKS
20 PORTRAITS
20 AUTOGRAPHS

INTIMATE TALKS WITH MOVIE STARS

By EDWARD WEITZEL
Associate Editor of Moving Picture World

A Book of Novel, Interesting and Amusing Chats with Twenty of the Leading Screen Artists, with Their Indorsements, Which Have Appeared in the

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Sol Lesser in New York to Arrange for Distribution Plans of "My Boy"; Charity Review Is Scheduled

JACKIE COOGAN is not to be out-done by Douglas Fairbanks or Mary Pickford. Now that his new picture, "My Boy," is completed, it will be given a premiere de-luxe in New York City.

Sol Lesser, vice president of the West Coast Theatres, Inc., who is one of the financial guns of the Coogan series of productions, arrived in New York City this week. Mr. Lesser will arrange all matters of national distribution for the Coogan production prior to his return to the West Coast.

The "My Boy" premiere will probably take place at one of the large New York hotels with social leaders of Manhattan at the helm of the presentation. This is scheduled to take place during the middle of November and is looked forward to as being one of the most novel and elaborate of premiere showings New York has had.

Will Appeal to All

In speaking of the production, Mr. Lesser stated that in his estimation, it was the finest screen work that Jackie Coogan had ever done and that it would appeal to everybody, old, young and middle aged. The story is a chapter from life which surrounds the love of a hardened old sea dog for a little child immigrant.

The picture is massive in every detail and an exceptional cast of supporting players headed by Claude Gillingwater will be seen with Jackie. Jackie will be seen in the same character that he won fame with in "The Kid." It is the intention of the Coogan producers to keep Jackie in this make-up in some portion of every picture he appears in.

Contract for Five Pictures

Five productions have been contracted for, according to Mr. Lesser. "My Boy" is the first of the five and work on the second production will commence as soon as Mr. Lesser returns to Los Angeles. In the meanwhile, instead of comming East, Jackie will take a well earned vacation up among the mountains of Southern California.

"My Boy" is in full five reel form and was adapted to the screen from an original story by Jack Coogan, Sr., father of the starlet. Albert Austin, who for many years, was assisting Charles Chaplin in the creating of ideas for his productions, was used throughout the picture as official "gag" man, and Jack Coogan assisted with a good portion of the direction. Shirley Vance Martin was official still cameraman while Glen McWilliams took charge of the camera work throughout the production. Arthur Bernstein acted in capacity of production manager.

A Library with Books Devoted Only to the Industry to Be Built in Hollywood

A LIBRARY that will be devoted entirely to works pertaining to all phases of the motion picture industry will be erected in Hollywood by the Hollywood Library Association, a corporation capitalized at $500,000, announcement of whose organization has just been made. Negotiations are now under way for a site for a building which, situated in the heart of the industry. Besides the library, it will house spacious reading rooms and the offices of the association. R. L. Manker, Frederick Palmer, H. H. Teter and S. M. Warmbath, officials of the Palmer Photoplay Corporation, and Charles Donald Fox, all of Los Angeles, are the organizers and incorporators.

With the avowed determination to maintain a repository of motion picture publications of the most extensive sort, the association aims also, in the language of its articles of incorporation, to "publish books, magazines, directories, encyclopedias and biographies relating to motion pictures." Its first book to be published, entitled, "Breaking Into The Movies," is expected to be off the press about November 15. It will contain articles by the highest authorities in filmland and will cover practically every phase of the motion picture industry.

Among the well-known contributors to the volume are Frederick Palmer, President of the Palmer Photoplay Corporation; Eugene Presbrey, Secretary of the Screen Writers' Guild; Thomas H. Ince; C. Gardner Sullivan; June Mathis; Kate Corbaley; Jeanie MacPherson; Rob Wagner; Sid Grauman; Clifford Robertson; Del Andrews; H. H. Van Loan; Max Parker; Mrs. John Coogan, mother of Jackie Coogan; Clark W. Thomas; Leroy Armstrong; Lewis W. Physioc; Rupert Hughes; Marion Fairfax; and the Rev. Neal Dodd, rector of St. Mary of the Angels Episcopal church, Hollywood.

Actors in London

James Kirkwood and Elliott Dexter have arrived in London. Mr. Kirkwood will appear in the leading role of "The Man From Home," George Fitzmaurice's next picture for Famous Players-Lasky British Producers. Elliott Dexter, who has long been associated with the Paramount organization is at present vacationing in England.

Kolker Leaves to Produce in Italy; F. Marion Crawford Stories Bought

A MOVEMENT of international importance in the industry was practically launched on October 25 when Henry Kolker and his staff of technicists sailed for Cherbourg enroute to Italy under contract with the Societa Anonima "Ultra" of Rome; Luporini Brothers and Ernest Shipman, of New York City. Among the personnel of Mr. Kolker's staff are Howard P. Bretherton, assistant director, and Charles Rosher, who for the last three years specialized as cameraman to Mary Pickford and her productions.

Mr. Rosher will stop off at London, visiting scenes of his childhood and adding something unique in the way of English lenses to his well equipped photographic outfit.

The internationally read stories of F. Marion Crawford have been purchased by this company, and "San Llario" is the one selected for the premier production. Kenneth O'Hara, who gleaned wisdom in the Thomas H. Ince school of experience, was entrusted with the adaptation and continuity, and before sailing Mr. Kolker received, on his working manuscript, the "O. K." of the various interested parties on this side of the water.

Two negatives will be made of each story, one under the direction of an Italian producer for the Latin-foreign field and the other under Mr. Kolker's direction for the Anglo-American countries. William G. Colvin is already in Rome preparing for the coming of the director and his staff. The combined studios of the Nova and Bernini companies, under the control of Ultra, have been completely equipped and especially prepared for this first Italian-American effort.

Sues Over Injuries

Suit to recover $25,000 damages for injuries alleged to be due to the negligence of the defendant's employes has been brought in the New York Supreme Court by William F. Sweeney against the Pine Tree Pictures' Corporation. Sweeney says that while employed by the defendant at the Biograph studio, he was struck by the propeller of an aeroplane that was being used in the production, receiving injuries that are of a permanent character.

Firms Capitalized at $161,000 Are Incorporated

The incorporation of one company a day and an aggregate capitalization of $161,000 was revealed in the papers filed in the Secretary of State's office, Albany, during the past week, by companies seeking charters for the purpose of entering the motion picture business in New York State. With one exception all the concerns will be located in New York City. These companies, the amount of capitalization and the directors for the first year are:

Prudential Film Corporation, $100,000, Charles A. True, Albert G. Thorne, Esther Epstein, New York; Henry Herbert Amusements, $10,000, Pearl Kallman, Louise V. Weber, Rose R. Lesser, New York; Delfaro Importing Company, Owego, $5,000, Ange C. Delbon, William A. Babson, Vico Rocco, New York; Reta Export Corporation, $25,000, Abraham N. Geller, N. I. Helfgott, Milton M. Wecht, New York; Photo Amusement Corporation, Brooklyn, $16,000, Irving Renner, Michael Aronson, Max Akus, Brooklyn; Amalgamated Producing Company, $5,000, George Baker, Nathaniel Levy, Natalie Jaffe, New York.

Mary Miles Minter is completing the Fiji Island picture which is to be a January Realart release. With the coming of clearer weather it has been possible to film melodramatic scenes based on the star's capture by Fiji Island savages. Unfortunately rain is hard on the grease paint necessary to give the proper ferocious Fiji expression.

HENRY KOLKER

Honduras Consul General Signs Contract to Handle Pathe Product in Central America

ARMANDO LOPEZ ULLOA, Consul General from Honduras to New York, sailed for home on a short visit last week after obtaining from Pathe Exchange, Inc., a concession to handle exclusively the Pathe product in Central America. Senor Lopez carried with him also a print of the new and successful Pathe serial, "Hurricane Hutch," the first presentation of which in his own country he will personally supervise.

As he was sailing with his concession and his first shipment of Pathe film, the Consul General exhibited considerable satisfaction over his deal with Pathe. "During the last few weeks," he said, "I have devoted much of my spare time viewing motion pictures and studying the film situation in New York and elsewhere in the United States, through a desire to improve the character of that sort of entertainment in my own country.

Superior to European Product

"Previously, I had investigated the same fields in France, England and Germany, but I am satisfied that the American pictures are far superior to the European product and better suited for the Latin American countries, which like subjects of romance and adventure. From previous observation, I know that it would be impossible to organize a complete service without the backing of an extensive serial program and to this end, I approached the Pathe Company which, I understand, is called the House of Serials and is acknowledged the leader in the serial and short subject field. I have also made arrangements to select from their feature program such number of subjects of this kind as my service can afford and I feel that with the Pathe serials and comedies, and such features as 'The Devil,' 'Half a Chance,' 'The Killer,' etc., I can present the greatest attraction ever introduced into Central America.

Enthusiastic Picture Patrons

"Our people are enthusiastic patrons of the movies, and the managers of our theatres have been doing their best to provide attractive programs. In many instances, they have been handicapped with a poor quality of product, and with second-hand prints, which never give satisfaction on account of numerous scratches, torn sprocket holes, and particularly, shortened or missing scenes. Central America is a long way from New York and our theatre owners and managers have few opportunities to come so far to insure themselves against second-class shipments.

"Being privileged to examine the whole range of Pathe products, and finding them eminently suited to our popular taste, it occurred to me that an arrangement to supply them in the form of new prints with accompanying attractive advertising matter would be acceptable to theatres not only in Honduras but in all the cities and towns of Central America. So I applied for and obtained from Pathe Exchange, Inc., the concession to handle exclusively their products in Guatemala, Honduras, Salvador, Nicaragua, Costa Rica and British Honduras.

"I was especially impressed with the popular appeal of the new Pathe serial, "Hurricane Hutch,' and am making it the subject of my first shipment—in fact, I am carrying with me new prints of all fifteen episodes, and shall personally supervise its first presentation in Honduras, exploiting the attraction in the highly efficient manner characteristic of exhibitors in the United States.

Like Continued Story

"I look for great success for 'Hurricane Hutch' in Central America. Our people like the continued story, whether in the magazines or in pictures—and never yet have seen one on the screen that can compare for sustained interest and 'thrills' with this latest Pathe production starring Charles Hutchison.

"I believe that our theatre managers will take kindly to the enlightened exploitation methods and material supplied by Pathe in the distribution of its pictures in all forms as a surer means of attracting the public to their houses than they have utilized heretofore. We are very keen for the best screen comedy in Central America, and I shall expect the celebrated examples supplied by Pathe to break all our previous records in the way of box-office business. Many other short subject examples will be useful, not only for their specific attractions, but in contributing a distinctive flavor to our programs. In short, I feel that the arrangement I have concluded with Pathe Exchange will be the means of stimulating motion picture activity in Central America beyond any influence exerted heretofore."

Serious Consequences Will Follow If You Shoot a Man in the Pants, Even If Only in a Picture

SCENES in moving pictures where one comedian shoots another in the seat of the pants, making the latter jump into the air several times, cause more harm than those showing an actual murder scene where the serious consequences of the shooting are afterward portrayed, according to Dr. Knight Dunlap, professor of experimental psychology at Johns Hopkins University, who was interviewed recently regarding the reason why some people laughed and giggled when serious situations in plays are being shown, or acted on the stage.

"There can be no harm in representing an actual murder scene in which the serious consequences of shooting are shown, but there may be a great deal of harm in showing a scene in which shooting is made light of," said Dr. Dunlap. "There is much greater danger of a weak minded person being influenced by the so-called comic scene than by the serious one. Why not eliminate the scene in which a man shoots another in the seat of the pants several times at short range, making him jump into the air?"

While the writer was seated in the Parkway Theatre, Baltimore, recently viewing Ethel Clayton in "Beyond," he noted four people in front of him whose ages ranged about 24 to 30, who seemed to consider some of the dramatic situations howlingly funny. The theatre managers of Baltimore have received complaints about this very thing recently, but they claim that Baltimore is like other cities in this respect. Dr. Dunlap, however, believes Baltimore audiences are worse than others in this habit. His reasons for this belief are that serious parts are imitated often in burlesque shows and vaudeville houses just to get a laugh, and this habit has become fixed on the audiences so that they laugh at the serious parts in dramas. He explained this by citing a recent visit to a picture theatre when he heard the audience laugh when one of the leading characters in a dramatic production was shot. But when he saw the comedy later, he noted that a character was shot under similar conditions and got a laugh by giving a funny fall. Then he understood why the audience had laughed at the serious shooting.

Frederick R. Huber, municipal director of music of Baltimore, believes that this habit on the part of audiences is due mainly to embarrassment or hysteria.

Dr. Dunlap also said: "Laughter in tense moments when a serious part is being played well and with great emotion usually indicates a lack of appreciation and understanding of the finer shades of emotional acting. Highly strung individuals are more likely to be carried away with emotional acting than phlegmatic people, but when they titter and giggle at well-acted emotion parts it indicates lack of culture as well as nervousness."

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R-C PICTURES' SMILING SALES ORGANIZATION

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Associated Exhibitors

ROAD TO LONDON. Not much of a story, but made very interesting by the background. It certainly did please my patrons; received many compliments on it. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

Associated Producers

MOTHER 'O MINE. One of the best pictures made this year, truly a wonderful Thos. H. Ince achievement, satisfied everybody. Grab it! Advertising; 1-3 sheet, 2-1 sheets and throwaways. Patronage; all classes. Attendance; drew big. Jack Kaplan, Royal Theatre, South Fallsburgh, N. Y.

Educational

FOR LAND'S SAKE. Of all comedies, this one is the real stuff. Used it with "Prisoners of Love" and everyone well pleased with feature and comedy. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minn.

Equity

HUSH. Here is a picture that will please the better class. Beautiful gowns are worn and the acting is superb. You can advance your admission, I didn't, however. Advertising; photos, mail, posters. Patronage; high-class. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

CHARGE IT. Very good consistent production, clean and well directed and acted. Advertising; usual. Patronage; best. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

Export and Import

KAZAN. Another James Oliver Curwood story that will please 100%, snow and summer the prettiest I have ever seen. You can advance your admission and advertise big, it will draw and please. Advertising; automobile, post cards, posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Federated

PENNY OF TOP HILL TRAIL. Good picture which is pleasing to any class. Advertising; 4-1, 2-6, 1-3. Patronage; middle class. Attendance; good. M. Oppenheim, Empire Theatre, New Orleans, La.

BONNIE MAY. Very good, not her best, but homey. Advertising; two newspapers, program. Patronage; neighborhood. A. G. Pearson, Pearson Theatre, Somerville, Massachusetts.

First National

SKY PILOT. This is excellent. Many westerns that are produced fail to show logical and clean situations, but this one is censor proof. Well directed and photographed. Advertising; extra strong press and bill boards. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minn.

FORTY-FIVE MINUTES FROM BROADWAY. Picture fair, Ray's Rube impersonations overdone in parts, pleased 80% of attendance. Advertising; usual, heralds, newspaper, posters. Patronage, small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

A MIDNIGHT BELL. Ray's best, got "Scrap Iron" skinned a mile—boost it! Advertising; as usual. Patronage; small town. Attendance; excellent. James Eddy, Noble Theatre, Marshfield, Oregon.

MY LADY'S LATCHKEY. A society crook story that is bound to please, elaborate settings and good acting makes this picture. It is Miss McDonald's beauty that helps draw. Advertising; photos and posters. Patronage; high class. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

IDLE CLASS. Chaplin deserves a lot of credit for producing as clean and entertaining comedy as this one. Many new stunts, entirely different from his former comedies. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre Alexandria, Minn.

TWIN BEDS. Good, clean, wholesome comedy, the kind that makes them call for more; we never received one complaint. Advertising; photos, post cards, posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SCRAP IRON. Best Ray picture I ever ran, I consider this a 100% attraction. Must be something wrong with the people, just off of pictures. Advertising; West strong on extra advertising. Patronage; high class. Attendance; just fair. Geo. O. Monroe, Bilbert Theatre, Beatrice, Nebr.

MASTER MIND. A very strong picture with a touch. A fine program picture that will please about 75%; poor attendance, but not the fault of the picture. Advertising; 1-3, 1 sheets, photos, local paper. Patronage; village and country. Attendance 51. Cochrane Theatre, Cochrane, Wisconsin.

GIRL IN TEXAS. Very good comedy, but for some unknown reason this class of pictures do not appeal any more. Advertising; regular and advance. Patronage; high class. Attendance; very poor. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

SCRAP IRON. A wonderful heart interest picture, a very true to life picture and one that will appeal to all, good business, however not as good as "Old Swimmin' Hole". Advertising; billboards and heralds. Patronage; all classes. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

BRANDED WOMAN. Talmadge is not quite convincing as a school girl but for the rest she simply "stopped the show", picture very satisfying. Advertising; usual. Patronage; small town. Attendance; good. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

Now For Comedies And Short Lengths

In order that this co-operative department, run for and by exhibitors, may afford the maximum of service, Moving Picture World urges that hereafter the exhibitors send in "Straight from the Shoulder" reports on comedies, short lengths and serials in addition to feature films.

Isn't it true that a lot of good pictures are not available to an exhibitor because he is booked solid for a certain service? But for the average exhibitor the leading comedies are generally open booking, outside of the first-run houses, and therefore comments on comedies and other short lengths should be especially welcome.

Let's have them from now on. Your success and that of your brother exhibitors depends on good pictures. Here is the place to help him select the wheat from the chaff, and he will help you. Reciprocity—let's go!

Straight from the Shoulder Reports

SCRAMBLED WIVES. An excellent picture in every respect, held the audience until the finish. Advertising; regular newspaper ads. Patronage; best. Attendance; capacity. Fred. M. Taylor, Academy Theatre, Newburgh, New York.

THE MASTER MIND. Did the biggest Sunday gross in ten weeks, everybody pleased. Advertising; newspapers and trailer. Patronage; mixed. Attendance; good. Forest E. Miles, Richmond Theatre, Richmond, Ind.

Fox

KNOW YOUR MEN. Thread-worn story that failed to appeal. Rental too high for this type, but what exhibitors may expect so long as they buy "as a series". Advertising; local papers and billboards. Patronage; best. Attendance; fair. Chas. W. Lewis, I. O. O. F. Hall Theatre, Grand Gorge, New York.

STRAIGHT FROM THE SHOULDER One of the best Buck Jones pictures exhibited in this theatre. Advertising; 6 sheet, 3 sheet, photos, 1 sheet. Patronage; very good. Attendance; full house all day. Michael Leszcynski, Pastime Theatre, Depew, New York.

BEYOND PRICE. Very good comedy-drama, the picture a little long, but pleased the majority. Miss White is very popular with my patrons. Advertising; usual ones, threes and sixes. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

THE NIGHT BEFORE. Just fair, good two reel comedies are hard to get. We run a hundred and four two reel comedies every year, so you can see that we play most all of them. Advertising; ones and threes. Patronage; neighborhood. Attendance; good; W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

PRAIRIE TRAILS. I think this is Tom's best picture, has action and comedy in every reel, sequel to the "Untamed". Patronage; neighborhood. Attendance; very good. H. C. Waffle, Lyric Theatre, McIntosh, S. D.

HIS GREATEST SACRIFICE. The name Farnum here brings us the crowds. Excellent picture, very touching in places, and will bring the tears to your eyes at times. The kind for taming hard boiled patrons. Advertising; 3 sheet, 1 sheet and photos, heralds and local paper. Patronage; village and country. Attendance; 97. J. R. Lindreal, Cochrane Theatre, Cochrane, Wisconsin.

THE BIG PUNCH. Here is Buck Jones again in one of those "knock 'em cold" subjects. It pleased and made me money, but I prefer him in westerns. Advertising; usual posters. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

Goldwyn

THE CONCERT. Excellent comedy-drama, good, well balanced cast. Goldwyn pictures always please our patrons. Attendance; good. Advertising; usual. Patronage; best class. Morton Fry, Town Hall Theatre, York Village, Maine.

THE PENALTY. Superb acting, Lon Chaney at his best, a wonderful picture, can't be boosted too highly. Advertising; slides, newspaper, posters and program. Patronage; high class. Attendance; good. Mrs. Phelps Sassen, Lyric Theatre, Easley, South Carolina.

WET GOLD. A high class production that made a hit with my patrons, wonderful under sea photography, with lots of thrills. Advertising; newspaper, herald and billboards. Patronage; mixed. Attendance; good. J. C. Rowton, Victory Theatre, Shawnee, Okla.

Hodkinson

PARTNERS OF THE TIDE. Good feature, different from ordinary; audience seemed to like it fairly well. Advertising; sixes, threes, lobby. Patronage, small town. Attendance; fair. J. F. Cramer, Majestic Theatre, Willets, California.

KENTUCKY COLONEL. Much of the picture must have been omitted as it did not correspond to music cue; otherwise fairly good production. Advertising; posters and by mail. Patronage; rural. Attendance; poor. Baughambaugh, Community Theatre, Lewistown, Ohio.

UNCHARTED SEAS. Many scenes faked, some real—a poor picture for a neighborhood audience. Advertising; program and paper. Patronage; neighborhood. Attendance; 900. A. C. Pearson, Pearson Theatre, Somerville, Mass.

A MESSAGE FROM MARS. Draggy, but a good moral lesson. Advertising; program and local papers. Patronage; family. Attendance; 1500. A. C. Pearson, Pearson Theatre, Somerville, Mass.

LIFE'S DARN FUNNY. Star popular, especially with Hughes in support; went fairly well with Dana fans. Advertising; good. Patronage; best in city. Attendance; good against a circus. Geo. B. Hendrickson, Liberty Theatre, Darlington, S. C.

THE LITTLE FOOL. Very good. Advertising; program and two weekly papers. Patronage; family. Attendance; 1400. A. G. Pearson, Pearsons Theatre, Somerville, Mass.

Paramount

DANGEROUS LIES. A very good story and told well, camera work very good, was well liked by my patrons. Advertising; three newspapers, window cards, 3, 6 and 1 sheets. Patronage; neighborhood. Attendance; 900. J. Edw. Mitchell, Strand Theatre, Waverley, Mass.

SOMETHING TO THINK ABOUT. Wonderful picture, title great, photography good, wonderful acting by stars and Theodore Roberts, beautiful colored titles. Advertising; auto, newspaper and banners. Patronage; highest class. Attendance; good. C. S. Malone, Casino Theatre, Eldorado, Illinois.

AFFAIRS OF ANATOL. Fine acting, superb staging, wonderful photography, truly "All Star Cast", but a weak, improbable, trite and childish story; nevertheless we predict the public will like it. Advertising; stock cuts, special lobby. Patronage; college students. Attendance; very good. E. W. Large, Crescent Theatre, Ithaca, New York.

LOVE SPECIAL. Reid is always a good card and as usual his picture pleased. Advertising; usual. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

CHICKENS. Good light entertainment that pleases. Advertising; newspapers only. Patronage; mixed. Attendance; good. T. M. Hervey, Unique Theatre, El Paso, Texas.

WISE FOOL. Could have been produced in two thousand feet, not Melford's real work, a poor title, nothing to work on. Ad-

WILLIAM DUNCAN AND EDITH JOHNSON ARE CO-S TARS IN VITAGRAPH PRODUCTION, "NO DEFENSE"

Straight from the Shoulder Reports

vertising; fair. Patronage; best residential. Attendance; fair. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

CITY OF SILENT MEN. Good interesting and worth while picture. Advertising; newspapers only. Patronage; mixed. Attendance; good. T. M. Hervey, Unique Theatre, El Paso, Texas.

WHITE AND UNMARRIED. We have better drawing stars than Meighan, although this picture pleased. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE PRICE OF POSSESSION. A very ordinary production, slow and draggy; sold as a special, but does not class with some of Ethel Clayton's regular program productions, shown with Buster Keaton in "The Goat", a poor comedy for Buster. Advertising; regular. Patronage; the best. Attendance; poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

CITY OF SILENT MEN. Very good drama, Meighan better in this picture than in some of his previous ones, star very popular here. Advertising; usual way. Patronage; good class. Attendance; good. Morton Fry, Town Hall Theatre, York Village, Maine.

FRISKY MRS. JOHNSON. Not much to it, too slow. T. M. Hervey, Unique Theatre, El Paso, Texas.

FOOTLIGHTS. The best thing Elsie Ferguson has done to date, pleased most of my patrons, poor ending as picture stops a couple of times. Advertising; newspapers, window cards, etc. Patronage; neighborhood. Attendance; 900. J. Edw. Mitchell, Strand Theatre, Waverley, Mass.

LITTLE MISS REBELLION. Pleased 100%, a picture like this should please any kind of audience. Advertising; regular. Patronage; high class. Attendance; poor. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

Pathe

PATHE NEWS. We run it twice a week and would get it more often if it was made. I attribute much business to the above. Advertising; one sheets. Patronage; neighborhood. Attendance; always good. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

RIO GRANDE. Very good western picture, acting fine, if your patrons like westerns book it. Advertising; lobby and one sheets usual. Patronage; small town. Attendance; good. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Conn.

MONEY CHANGERS. A strong, entertaining picture; will give unusual satisfaction. Advertising; lobby display, 6s and 1 sheets. Patronage; neighborhood. Attendance; good. W. Toshnoff, Empress Theatre, Rochester, New York.

Pioneer

BUBBLES. Only a fair picture, but seemed to please patrons. Advertising; average; Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

THE INNER VOICE. Fine picture, pleased patrons very much. Advertising; better than average. Patronage; mixed. Attendance; poor. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

Realart

MOONLIGHT AND HONEYSUCKLE. Good little wholesome picture, not extra drawing card. Patronage; school children and parents. H. E. Skinner, Alexandria Theatre, Ogden, Utah.

ONE WILD WEEK. Good comedy drama, patrons well pleased. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

HER WINNING WAY. Clever little comedy, star and leading man, Gaston Glass, very good. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

DON'T CALL ME LITTLE GIRL. One of Mary's best pictures and will stand to raise your admission prices; played to full house. Advertising; just posters and 3, and 4-1 sheets. A. B. Workman, Coliseum Theatre, Marseilles, Illinois.

ROOM AND BOARD. Good comedy drama, star popular. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

SOMETHING DIFFERENT. Very pleasing, it is clean and your patrons will enjoy it. Afternoon show helped the night attendance. I played this with a Iloyd comedy and both went over big. Advertising; usual posters. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TWO WEEKS WITH PAY. Good, everybody likes Bebe Daniels. Advertising; newspaper and billboards. Patronage; neighborhood. Attendance; good. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

HER WINNING WAY. Just fair, altho star's popularity makes up for weakness of story. Advertising; usual. Patronage; small town. Attendance; fair. W. Ray Erne, Arcade Theatre, Charlotte, Mich.

R.-C. Pictures

BEACH OF DREAMS. A rather different picture with poor ending, pleased except for the ending. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

THE FORTUNE TELLER. Costumes bad, too much padding, needs cutting at least two reels. Advertising; newspaper and boards. Patronage; neighborhood. Attendance; fair. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

THE STING OF THE LASH. Great, star a big card here; so good you could hear a pin drop any time during the picture. Advertising; 3 papers, window cards, 4-1s, 7-3s, 4-6 sheets, 11x14 photos. Patronage; neighborhood. Attendance; 889. J. Edw. Mitchell, Strand Theatre, Waverley, Mass.

Selznick

SEEDS OF VENGEANCE. Splendid picture of its kind, acting very good. Picture will not please high class audience. Advertising; regular. Patronage; mixed. Attendance; poor. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

MIRACLE OF MANHATTAN. Good pleasing picture, Elaine Hammerstein not known so well to our audience. Advertising; paper, lobby and heralds. Patronage; good class. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, W. Va.

SCENES FROM RUPERT HUGHES' TRIUMVIRATE OF FALL PHOTOPLAY SUCCESSES RECENTLY RELEASED BY GOLDWYN

Left to Right: Tom Moore in "From the Ground Up; "The Old Nest"; "Dangerous Curve Ahead"

Straight from the Shoulder Reports

MIRACLE OF MANHATTAN. Star getting popular, this was not her best but pleased most of patrons, a good program attraction. Advertising; regular program billing. Patronage; best residential. Attendance; good. Geo. B. Hendrickson, Liberty Theatre, Darlington, S. C.

United Artists

MARK OF ZORO. Most pleasing of Fairbanks' films, everybody satisfied, weather was against me. Advertising; paper and billing. Patronage; family. Attendance; fair. J. A. McNear Jr., Hill Opera House, Petaluma, California.

THE NUT. Very good picture, star good drawing card here, seemed to please all. Advertising; as usual. Patronage; mixed. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Universal

OUTSIDE THE LAW. One of the best we have run, pleased 100%, many favorable comments, will please any audience. Advertising; 6 sheet, 3-3 sheets, 40-1 sheets, 3 sets lobby display, newspaper. Patronage; community. Attendance; good. U. G. Riplogle, Grand Theatre, St. Marys, Ohio.

REPUTATION. Great production. Advertising; board and newspaper. Patronage; all classes. Attendance; good. H. D. Skinner, Alexandria Theatre, Ogden, Utah.

ACTION. Hoot Gibson certainly delivers the goods in his first five reel production. Lots of action with just the right amount of comedy and love interest. Advertising; regular newspaper and lobby. Patronage; mixed. Attendance; good. J. C. Rowton, Victory Theatre, Shawnee, Okla.

Vitagraph

BLACK BEAUTY. Extra good, should please any kind of audience, everyone too interested to think of it as a photoplay. Advertising; newspaper, 1's, 3's, photos. Patronage; small town. Attendance; 420 (population, 442). E. S. French and Son, Memorial Hall, Pine River, Minn.

DIAMONDS ADRIFT. Very good picture. Advertising; daily newspaper space and posters. Patronage; laboring class. Attendance; fair. H. Cohen, Idle Hour Theatre, Alexandria, Va.

BLACK BEAUTY. With a capable cast, this picture pleased practically everyone who saw it. It has the drawing power of a well known story, and is not the kind that is tiresome. Advertising; local papers and billboards. Patronage; best. Attendance; fair, poor weather. Chas. W. Lewis, I. O. O. F. Hall Theatre, Grand Gorge, New York.

State Rights

CUPID'S BRAND. Very good western. The best of the Jack Hoxie features. They have all been good. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

KEEP TO THE RIGHT. Very good, hard to understand, good acting, and well played by Dr. Morris. Advertising; not very heavy. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, N. Y.

Wells Working on New Bible Stories

Raymond Wells, director general of the Sacred Films, Inc., is now at work on the forthcoming Biblical stories. It is estimated at this time that the entire production of the Bible from Creation to the Ascension will cover a period of three years.

Following the initial completed four episodes, which are now being shown in the first run theatres of this country in chronological order, will be the stories of Abraham's sacrifice, of Joseph's repudiation of Temptation, the plague of hail and devastation, the gorgeous entertainments of Pharoah and all the other Biblical tales known to the peoples of the world which will vie in picturesque splendor with anything the screen has yet offered.

Full page newspaper layouts in rotogravure sections are appearing simultaneously with first run showings. The Philadelphia Public Ledger, The Washington Post, The Baltimore Sun and the St. Louis Post Dispatch are a few of the large representative newspapers who have given large spreads to these pictures. Educational institutions the country over have indorsed the authenticity of the pictures.

These pictures offer the exhibitor in locales where the Church element is antagonistic a chance to build his patronage providing he gives the Bible stories proper presentation.

Time Extended to Send Scenarios to Contest

In response to hundreds of requests for a few days' extension of time in which people not living in Chicago may send in their scenarios in the Chicago Daily News-Goldwyn Pictures Corporation $30,000 motion picture scenario contest, the News last Saturday gave four days' grace.

Entrants in the contest, therefore, living out of Chicago, provided they had registered properly in the contest before midnight on Tuesday, November 1, were given four days in which to get their manuscripts in to the scenario editor of the News. No manuscript will be passed on to the judges, however, which is not in the hands of the contest editor by midnight of Saturday, November 5. Neither will a manuscript submitted by any person not registered in the contest, on one of the registration blanks which have been appearing daily in the columns of the News, go to the judges for decision.

Selznick Distribution for Canadian Scenics

Four prints each of all Canadian Government moving pictures will now be distributed in Australia and New Zealand by the Selznick Pictures, Australia, as a result of an arrangement just entered into between the Selznick Corporation of New York and the Exhibits and Publicity Bureau, Ottawa, Ontario, representing the Canadian Department of Trade and Commerce.

The pictures consist of the "Seeing Canada" series, comprising one-reel scenic and industrial subjects issued at the rate of two each month.

Booth Tarkington's famous characters of "Herman" and "Verman" in "Penrod" were facers for Marshall Neilan, now producing this popular book and play for the screen. Little darkies that have the necessary talents to portray these characters are scarcer than the proverbial hen's eyebrows.

EXHIBITOR'S REPORT

Title of Picture.....Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage.....Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre .....City .....State .....

Date .....Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Made Cartoon Police Tell "Too Much Speed"

Pretty nearly all of the changes have been rung on the "Too Much Speed" traffic campaigns, but W. Griffith Mitchell, of the Majestic Gardens, Kalamazoo, and Albert Boasberg, the Paramounteer, managed to get one more stunt.

THE KEYSTONE COPS

All of the usual stunts were worked, and in addition they made cartoon police to stand alongside the traffic officer at all prominent intersections. It got a laugh and that put the idea over solid.

Mr. Mitchell, writing to Boasberg, gives a clue to the popularity of the traffic campaigns when he writes that during the campaign 150 violators were fined for speed infractions. No wonder the city fathers are willing to help along.

Here's a Good One

Canton, Ohio, has some one-man trolley cars, and the crews of the two-man cars look down upon them. The conductors affect to see in them motormen who are taking conductor jobs and the chief engineers affect to despise conductors who usurp the jobs of motormen.

F. Reed Hass, who has a house near the car barns, knows this, and the other day when he had a "Toonerville Trolley" on the bill with "Mamma's Affair" he invited all the one-man operatives and their families—then saw to it that the two-men crews knew about it. Both sets of visitors enjoyed the Toonerville chariot, and the two-men crews had the time of their lives guying the boys who have to drive a car with one hand and make change with the other.

Getting It Straight

There still seems to be some misunderstanding about Lem Stewart's campaign material for "The Old Nest." Our reference to the Paramount pickup seems to have been misunderstood. To clear the matter, here is the dope:

Some time ago a Paramounteer made an appeal to the Mayor of Pittsburgh to see "Humoresque." We reproduced the advertisement. Mr. Stewart picked up the idea, rewrote the copy to suit his needs, and used it in Asheville for "Humoresque." When he got ready to exploit "The Old Nest" he wrote new copy along the old lines. It was not the Paramount copy, but merely something along similar lines. The "Monument to Mothers" is entirely original with Mr. Stewart, and was first used for "Humoresque" in Asheville and later adapted for "The Old Nest."

He did not turn in the open letter to the Mayor as part of his original campaign sent to Goldwyn. We trust that this will set the matter straight.

Still Working

It's old, but it's still good. Harry Royster, a Paramounteer, used the old device of a couple of names, selected from the telephone directory, in each advertisement of a double truck for "The Affairs of Anatol" at the Liberty Theatre, Canandaigua, N. Y.

It assured the merchants that their advertisements would be read, so it made them easy to sell on the idea. It got the town all excited over the prospect of free tickets.

How Billy and Betty Won a Double Truck

Getting new ideas for cooperative advertising is something of a stunt, but Harry Royster, of the Paramount exploitation forces, has found something new.

He went down to Binghamton to put over "Experience" at the Strand theatre, and landed a double truck. The seventeen advrtisements were shoved over to the sides and in the centre was the story of "Betty and Billy Bingo," supposedly new arrivals in town.

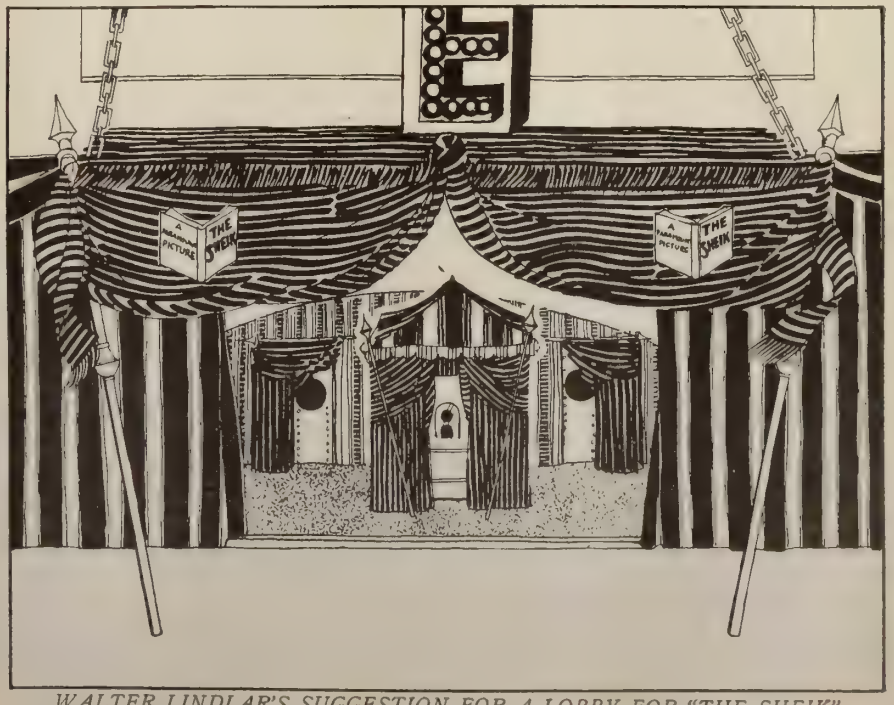
On their arrival they went, of course, to the hotel which "experience" told them was the best. Then they called the color taxi "experience" told them was the most reliable and opened a bank account at the institution "experience" pointed out. In the same way "experience" told them where to go to buy a home, furnish it, supply themselves with clothes and other needs and even where to find flowers for mother's birthday.

Made Story Interesting

The running story was interesting. You wanted to see what they did. Illustrated with thumb nail sketches, the story will have many times the value of a straight hook-up.

Royster stopped the stunt there, but there is a chance to work the Raffles idea in conjunction with this, announcing that Billy and Betty will repeat their shopping tour between designated hours and hand out passes to those who accost them in a set formula. The paper has the double page of extra advertising and can readily be sold on the space for the Raffles stunt.

It would also be a good idea to preface the double truck with teasers announcing the expected arrival of Billy and Betty.



WALTER LINDLAR'S SUGGESTION FOR A LOBBY FOR "THE SHEIK"

It is characteristically Arabic in atmosphere, and if sand is put down in the lobby it will add the final touch. It requires no building, but merely draping, and it creates an atmosphere that will sell the Paramount picture

Selling the Picture to the Public

Made Strong Campaign for "A Midnight Bell"

Thomas G. Coleman, of the Strand Theatre, Memphis, made a strong campaign on "A Midnight Bell." He had an exceedingly tall usher, for whom he procured a skull mask and a winding sheet. He was advertised as "Charles Ray's spook in 'A Midnight Bell'" and roamed around the theatre, sometimes occupying "the haunted church pew" in the lobby.

There was also a large bell in a cupola atop the lobby with the cord running down into the box office, where the cashier gave it a twitch now and then. A card told that "Charles Ray rings this bell while tied in a chair." The bell was rung during the showing of the film at the proper moment, but an unrehearsed effect was found when a transom in the manager's office fell at the moment the window fell in the picture. The effect of the crash was electrical.

There was also a tie-up with a shoeblack—repairing parmor for rubber heels, the card suggesting that if Ray had sold this brand he could not have lost his job. Huge display heels were used to give point to the advertisement, and the mirrors in the shining parlor were all lettered for the attraction.

Made the Taxicabs His Sandwich Men

Albert Boasberg, Paramounteer, has been at it again. This time he tied up a taxicab company to the Majestic Gardens, Grand Rapids, and tied it up so hard that it won't break loose.

He came up from Detroit and arranged with the company to run signs on the top of its cabs, part of them reading "Take a yellow cab to the Majestic Gardens to see Paramount's 'The End of the World.'" The other read: "Though you may go to 'The End of the World' you will find no better taxi service than the Yellow Cabs." The telephone number was added.

One of these was placed on eight sides of a frame work eighteen inches by six feet on top of every cab in the fleet. The company also used a hook-in newspaper advertisement.

The tie up was intended only for the week of this Paramount picture, but the frames were all in place and the results were so satisfactory that the theatre and cab people will continue the arrangement, so Boasberg builded better than he knew.

Hyman's Novelties at the Mark Strand

Edward L. Hyman, of the Mark-Strand, Brooklyn, is not overlooking Armistice Day, and his program for the week of November 6 opens with a patriotic feature. This opens with the orchestra playing Sousa's "The Stars and Stripes Forever" with a figurant wrapped in tricolor bunting posed against the black cyclorama. At the finish of the number, the staff she carries opens into an American flag. This is followed by a special film, a short length dealing with Armistice Day. As this ends, the screen rises to disclose a black cutout drop, with the coat armor of the allied nations disposed around the opening. Through the cutout is seen the same model dressed as Liberty and backed by four men dressed as American, France, Italy and England. On the sky blue backing are the thirteen stars, emblematical of the original thirteen States and the rainbow of promise.

EDW. L. HYMAN

This is followed by a group number in this order: "Schon Rosmarin," Kreisler; "La Cinquantaine," Marie, and a Minuet by Mozart. The first is played by a string quartet and the Cinquantine, originally written as a piano solo, will be given words and sung by a baritone. The minuet is a ballet feature.

The Topical Review follows and this gives way to a prologue to "The Beggar Maid," a two-reel novelty. A studio setting is shown with a model on the throne posing as the beggar maid. At her feet is seated the prince in armor. At the right the artist working at his canvas. At the opening the prince (tenor), sings Harling's "The Sunshine of Your Eyes" and then the artist recites the Tennyson poem from which the painting which has suggested the picture was derived.

The film follows and then comes a second prologue for Charles Ray in "Two Minutes to Go." The setting shows a room in a college dormitory building, with the usual array of pennants, etc. A male quartet enters in lock step, singing "Boola" and swings into "Good Night Ladies."

Following the features comes "I list the trill in golden throat" from Victor Herbert's "Natoma," and then Tony Sarg's "Fireman Save My Chils." The Gavotte from "Mignon" forms the organ postlude.

Jackie Coogan Dolls Helped Kid Matinee

Fred N. Tynes, of the Columbia Theatre, Portsmouth, Ohio, made the Jackie Coogan dolls help a children's matinee. He sent for a dozen dolls and announced that they would be presented to the best behaved kids at a special matinee of "Peck's Bad Boy."

The advertisement carried a special coupon which let the youngsters in on a fifteen cent admission, and some of the kiddies were able to sit two in a seat and the house capacity of 1,100 seats was oversold for the special Saturday morning show, some of the children being in line by half past seven, though the performance was not announced to commence until nine.

The doors were opened ahead of time and the organist started a community sing, with the children's favorites, and they were having such a good time that they were almost sorry when the picture started, until they caught sight of Jackie in the lion's den.

After the performance Mr. Tynes picked out eight girls and four boys and presented them with the dolls, which had formed one of the window advertisements through the week.

Results Were Good

The results were so good that he is now planning a special matinee on "Dinty," which is next on the list.

The Coogan dolls have been worked in a number of ways and have proven one of the best ,advertising aids ever offered by First National, though they do not handle these directly.

JUST A FEW OF THE TAXICABS PARAMOUNTEER BOASBERG TIED TO "THE END OF THE WORLD"

He had every car in the fleet supplied with an eighteen inch by six feet banner for the Betty Compson play at the Majestic Gardens, Grand Rapids, and the results were so good that the house made a deal with the cab company to use the banners indefinitely, obtaining the widest possible publicity for the announcements of its attractions, as the cabs go all over town

Selling the Picture to the Public

THE WOMEN LOOKED AT THE CHILD AND THE MEN AT THE CHICKEN

How Arthur E. Weld made everyone look at his lobby display for First National's "The Child Thou Gavest Me." All of the properties were borrowed, so the only cost to the Strand Theatre, Waterloo, was the battens for the fence

Nursery Lobby Won for "Child Thou Gavest Me"

Arthur E. Weld, who has been transferred from the Strand, Cedar Rapids, to the house of the same name in Waterloo, Ia., used a nursery lobby for "The Child Thou Gavest Me."

He roped off a space in the lobby, the furniture store loaned him a rug, crib and some chairs and things, and the toy store contributed the rest of the properties, and with a real nurse and a wax baby, he found it a simple matter to call attention to the First National release.

Anything which appeals to the women is good publicity, and no woman can pass a nursery, even though she be an old maid. The nurse girl gets the men, so everyone is happy.

Jazzing Dream Street

G. M. Philips, of the Strand Theatre, Birmingham, Ala., used crepe paper to put over "Dream Street," forming a canopy in the lobby with streamers of this material and building tent-like shades for the 100 watt lamps in the lobby. Cutout letters of the title were attached to streamers which ran under the marquise, and on top other cutout letters gave the producer and the play, with cutouts of the characters.

All of the outside lights were dipped green, which gave distinction to this lobby above all other lights on the street and materially aided the substantial increase in business.

Put Over "Quo Vadis" in a Three Day Campaign

"Quo Vadis," the F. B. Warren attraction, was booked into the National Theatre, Washington, D. C., on such short notice that there were but three days in which to exploit the picture. Alex Yokel was sent over to do the exploitation, and he did it so well that the play more than held its own against the regular picture theatres with exceptional attractions.

The National is a drama house with a $1.50 top. Usually it requires a lot of selling to get over a picture at those prices, but Yokel made the grade and Harry Rapley tried to get him to hold the picture over for a second week, playing continuous through the day, with the booked attraction holding the stage in the evening. Prior booking arrangements prevented this, but it is a good testimonial to the effectiveness of the work.

The Campaign

Starting with a sixty line teaser campaign, a 200 line space was bought in all the Sunday papers. One thousand window cards were placed and 50,000 heralds given out.

Personal letters were sent to all ministers and wires to forty members of the National Reform Association. These emphasized the character of the story and urged that it be seen.

Hooked to a Contest

But the big drag was a hook-in to a prize contest being conducted by the Washington Times. Twenty tickets daily were added to the prizes contributed by the merchants. It gave the attraction a look in on a two column daily story and an eight column advertisement.

The picture went over with such success that additional prints had to be ordered, and most of the bookings have been made on sharing terms instead of the flat rental asked before this spectacular demonstration.

A Novelty Prize

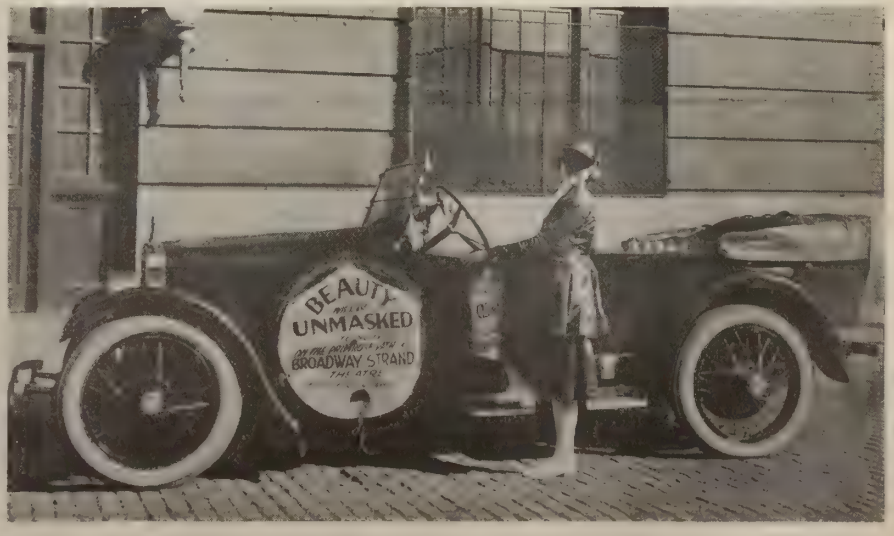
In supplying merchants with ticket prizes in return for their hook-up to a double truck, C. A. Crute worked a new idea in making the first prize a family pass for each of the ten dealers. The novelty of the idea put a fresh kick into the ticket offer.

Stirred Up Detroit on "Experience" Gags

Albert Boasberg, one of the star Paramounteers, put an awful punch in the masked woman stunt when "Experience" played at the Broadway-Strand in Detroit. He picked out a pretty girl and sent her around town in a bright, new, red Stutz, with a liveried chauffeur and all the trimmings. On the spare tire was tied a sign stating that "Beauty will be unmasked to you on the Primrose Path at the Broadway Strand" with the playing dates.

Everyone in town except the bedridden had a chance to get a good look at her, except her face, and most of them went to the theatre to see the rest of her, and were glad they went.

Another good stunt was a man who worked the hotel and railroad station in a railroad conductor's uniform. He accosted persons asking if they had lost their railroad ticket, presenting a strip ticket that looked like the real goods, though actually it was heralded for the production. Not many bit, but the tickets were accepted and shown around, and it helped to build business with the transient trade.



BOASBERG SAYS IT TAKES "EXPERIENCE" TO PULL THIS STUNT

At any rate he used it for "Experience" at the Strand Theatre, Detroit. He got the prettiest girl he could find and announced that "Bauty" would be unmasked on the Primrose path in the Paramount production

Selling the Picture to the Public

Southern Theatres Make a Clean-up With Lem Stewart's Campaign for "The Old Nest"

ONE of the most interesting studies in comparative advertising comes up from the South, where Lem L. Stewart, director of exploitation for Southern Enterprises, has been putting over "The Old Nest," the first of the season's super pictures to be launched in that territory.

Recently we gave a rather full detail of Mr. Stewart's campaign at the Howard Theatre, Atlanta, where the film was opened. A detail of this campaign was sent all of the houses in the Southern Enterprises Circuit. The same material was sent to all. To date twelve houses have reported. Only one failed to accept the co-operation of the exploitation, and that house, alone, of those reporting, fails to show that the attraction went over to exceptional business.

Proves the Pudding

If the proof of the pudding lies in the eating, this looks like a sound argument in favor of exploitation. Twelve houses report and only the theatre without exploitation failed.

The more interesting angle, however, is the personal equation. Eleven managers did their best to follow the campaign, but each did it in his own way, giving emphasis to the angles which most strongly appealed to his own ideas of exploitation. No two campaigns were alike. In this summary the report cannot be given in detail and no effort has been made to grade them according to value. It is offered as a concensus for the benefit of others who have yet to play this story and to show in general how elastic any campaign, suggested by a plan book or through a department head can be made.

This is the important lesson. No campaign can be much more than suggestive, and we think this demonstration is worth the additional space it takes in this department.

Greenville, S. C.

John S. Hursey used the telegraph tie-up, a special showing to representative people in advance of the run, special matinee to gold star mothers, four window displays, including one sixty foot window for electrical home helps, a decorative, but not characteristic lobby, with a banner, started a home-coming week, which was taken over by the Chamber of Commerce, but in which the theatre held the inside track, a decorated foyer in return for a "send flowers to Mother," 139 inches of advance advertising, mostly teaser work, slides in three houses, street car cards and about 100 inches of special free publicity. Including the newspaper advertising, the extra cost was a trifle more than one-ninth of the extra returns.

Chattanooga, Tenn.

Elmer R. Rogers started in at the Tivoli with a birdhouse size "Old Nest" in the lobby, hooking the same idea to a number of window displays, but also using real nests in other windows to get a change of pace. He used a total of 96 inches of newspaper advertising, and featured a musical program instead of a prologue, winding up with "Keep the Home Fires Burning." He also used the special showing four days in advance, and got some wonderful publicity from this, including an eleven inch editorial in one paper. All of the dramatic departments made "Tivoli Week" a feature of their general stories.

Gadsden, Ala.

I. C. Hollway did about double his average at the Imperial at a very small cost. A leading store sent out 4,500 small heralds in their own mailing list envelopes. He used the letters printed some weeks ago, and the open letter he induced the postmaster to place in all call boxes addressed merely to the box number. He sent 60 hand-written letters to gold star mothers, asking them to come to the first performance free. Many of them could not accept the invitation, but came later and paid admission. But his best stunt was sending his car for an evangelist who was conducting a revival. A revival meeting is strong opposition in the South, but the minister that night told all his hearers to be sure and see "The Old Nest." He also had a private showing on Sunday, and says that most of his guests came again and brought their friends, paying admissions. And to prove that he put it over, he adds that he can pack them in on a return date.

Knoxville, Tenn.

W. E. Drumbar made a wonderful lobby entrance for the Rivera. It is shown in an illustration, but does not give the full effect. He used everything but the open letter to the Mayor; the latter official not being popular. He tied up to the Sentinel in a special showing to the guests of an old ladies' home and to all mothers over fifty years of age. In all 687 accepted the invitation, and as they could not come alone, each free admission averaged close to three paid tickets. He used 220 inches of newspaper space and had many co-operative windows. He tied up the Rotary Club on the visit of the old ladies from the home, the club supplying the autos, which naturally engaged the interest of all the members. There was a special showing to ministers, and their letters were used in the advertising, one of them writing that he wished he might have a copy of the picture to show in every church, school and jail in the country. There were seven window tie-ups. In spite of a circus opposition, the receipts held up, although the weather was exteremely hot five days out of the six.

Tampa, Fla.

C. D. Cooley, of the Victory Theatre, and his exploitation man, R. C. (Jack) Frost, started with an advance run to ministers and the merchants they wanted to tie up, such as the florists, the telegraph people and others. This last seems to be a brand new angle. The ministers and newspaper men gave invaluable advance publicity on the strength of the showing. They changed the letter to the Mayor to suit a local condition and then persuaded a prominent citizen, who had seen the picture in New York, to sign it. The "Monument to Mothers" was also used with good results. They got windows from all of the merchants who had been invited to the advance showing, and also fourteen windows in a new department store, tying up every window. For a lobby attraction a bay window was taken from the scene dock, with an interior backing, and at this the mother cutout was placed, with a real bird's nest in the front. Special framed appeals in black letter text such as "Come hither all ye children of mothers, for we have a tale to unfold" were hung all about the

HOW TWO HOUSES IN SOUTHERN TERRITORY GOT OVER "THE OLD NEST" TO A CLEANUP

The section on the right shows what W. E. Drumbar did at the Rivera, Knoxville. The oldest nest had two doors for entrance and egress. Not the old nest and bird house on the right. On the left is the display of Ab. Cooper, of the Majestic, Asheville. He used a miniature old home on a platform with a telegraph operator alongside to receive messages to mothers. On the left (not shown) was a florist to take orders "for Mother"

Selling the Picture to the Public

lobby. In the telegraph hook-up two uniformed messengers were used to hand out the blanks to departing patrons in addition to the operator at the key. It knocked out a new record, playing to more than capacity, if you get what we mean. Not a little help was a mailing list of 1,500.

Augusta, Ga.

F. J. Miller, for the Modjeska Theatre, used the letter campaign, taking 83 inches of space and 1,000 heralds. However, he pinned most of his faith to a novel lobby display, a high brick wall in colonial style with brick columns and white marble flanges on the tops. In the foliage was a large nest on which sat a stuffed bird, while another was perched on the wall. An investment of $15 brought in an excess of $500 additional business.

Asheville, N. C.

Ab. Cooper, of the Majestic Theatre, used a bird nest in a tree for ten days in advance of the showing. In front of the nest was a white bird, suspended from fine wires to give the effect of flying to the nest. In its beak it bore the date card. People looked at the bird and had to see the card. A miniature old home was mounted on a platform on the right of the lobby and in front of this sat a telegraph operator. On the left a florist had a big display of flowers and a clerk to take orders for local delivery or by telegraph to other cities. This is something that can be worked to the limit. There was a special screening and a newspaper tie-up with both telegraph companies. There were numerous window tie-ups, and special attention was given photographers and kodak stores on the theory that mother might like a picture. A special screening brought the usual good results and was a novelty in Asheville. Cooper made each additional dollar spent earn better than $20.

Spartanburg, S. C.

A. C. Cowles, of the Rex Theatre, used a house set, rather narrow, on account of the proportions, but deep. He had bird houses in four locations and he took 263 inches of newspaper space. He used the letter to the Mayor and the "Monument to Mothers" and gave candy eggs to all the children at the matinees. He broke every record the house had up.

Sumter, S. C.

Oscar White, at the Rex Theatre, used a log cabin for his old nest, with a fireplace and red electric lights to get people to look inside and see what the glow was. A three-sheet was framed in a rustic outline and set on the front of the house instead of the face at the window. He got 17 windows, painting his own sheets, and used a daily change of slides for two weeks in advance. He used the telegraph hook-up, not knowing that this was a part of the regular scheme, had a page of co-operative ads and interested the ministers and school teachers, getting a lot of help from the latter. He broke all existing records and did it on $22.50 cash and a lot of hustle.

ONE OF THE BEST OF THE "OLD NEST" WINDOW TIE-UPS

Planned by Elmer E. Rogers for the Tivoli Theatre, Chattanooga, Tenn.

Montgomery, Ala.

H. C. Farley, of the Empire Theatre, spent $7.90 in building an old home in the lobby, but spent most of his appropriation for newspaper work, taking 193 inches. He also had six window tie-ups, working both the photographer and the kodak store. He used very little special paper, but his newspaper work, plus the lobby, brought a 20 per cent. increase.

Anniston, Ala.

Roy S. Smart, for the Noble Theatre, used the birdhouse advance and got about every window possible, starting in with "window teasers" reading "Some day you'll see 'The Old Nest'" on fifteen windows, which later were specially dressed. All of the soda founts were painted and a special matinee was given to all mothers over 45, collaborating with the newspaper, which gave elaborate stories for several days. Arrow cards reading "This way to 'The Old Nest'" were tacked on both sides of the house up and down the street and they made their first prologue on this picture. The house is a new one, so there is no standard of comparison, but they doubled the average business at a sister house.

TWO MORE NOVEL LOBBY DISPLAYS ON "THE OLD NEST" FROM SOUTHERN THEATRES

On the left is a novel display from the Modjeska, Augusta, Ga., devised by F. J. Miller. This will not work for many houses, but it is unusual and very effective. On the right is the display of A. C. Cowles, of the Rex Theatre, Spartanburg. Because of the depth, the wood scene backing does not show up. Six real birds' nests were in the dress, filled with candy eggs. The house is rather narrow, but the effect is good

Selling the Picture to the Public

This "Old Nest" Had All the Conveniences

Walter F. Davis, of the Crystal Theatre, Waterloo, Iowa, pulled one of the best stunts yet for "The Old Nest." He had the telegraph tie-up, and also a telephone, so that you could wire or call up. His stenographer sat in the lobby to take dictation and an invitation to let her send a letter home to mother, but the star stunt was a toilet table, supplied by a local druggist with a card reading, "If you cried, powder up. Hanson & Hanson, Druggists." The table was well supplied with toilet accessories, all advertised, and a surprisingly large number of women stopped to take advantage of the offer.

It was one of the stunts that made Davis sorry he had the picture booked for only one week instead of two.

Won Fourteen Shows with "Anatol" Posters

When it is all over, the Paramounteers should take up a subscription for a loving cup for whoever originated the idea of the Clive posters for "The Affairs of Anatol" for they made it possible to break into windows never before obtainable, or to get more numerous shows out of already trained window owners.

In Baltimore, John D. Howard, who Paramounts with Washington as his home plate, got fourteen windows for the New Theatre, and some of them contained several of the posters. The cut shows a drug store window with four of the posters and all of the stills, the latter being placed above the larger frames to prove the 12—count 'em—12 stars proposition.

In a majority of instances the posters were cheaply framed to give a heightened effect and the result was well worth the small cost. If you get your frames from the sash and blind factory, instead of the art store, they do not cost much, and for a couple of weeks they look as well as the more expensive kind, for most shops carry a variety of ornamental inside trim which can be worked up and then gilded. Don't wait for an exploiteer to come along and show you how. Have some frames made up, standard one and three-sheet sizes, and gild them when the right posters come along. Later on you can use aluminum paint and get a new effect.

Worked Essay Contest to Show it Could Work

F. W. Feri, publicity director for the Gould Theatre, Pittsburgh, working with Bill Robson, the district Paramounteer, made an essay contest work as hard in a big city as it could in a small town.

Feri wanted something that would put "Life" over, and Bill liked the essay idea. Theer was no chance to hook a local paper to a neighborhood house, so they got out some cheap throwaways which were distributed to the public school pupils at the dismissal hour.

Caught the Kids

Prizes were offered for the best essays on "What is your idea about 'Life'?" and every youngster hurried home to tell the family all about it and enlist aid.

As a result the word of mouth advertising was greater than large newspaper advertisements could have given the section, and a heavy business resulted.

The essay contest has been regarded as small town stuff where you could get the interest of some newspaper, but Feri is satisfied that it can be done juts as well with throwaways.

Frame Such a Success It Has Gone on Tour

Leon Bamberger, Minneapolis Paramounteer, and Manager Carlson, of the Lyric Theatre, got together on a lobby board for "The Affairs of Anatol," which turned out so well that Bamberger begged the loan of the board after the Lyric was through with it and booked it over a route.

THE LYRIC ART POSTER

The pictures are cutout photographs mounted on rose colored stars set on a ground of blue with the title in white and the other lettering in rose, and a colored trade mark. The backing is beaver board, and it is used unglazed.

If you are not in Bamberger's district, copy the scheme, but do not get the blue too pronounced or the rose too pink. The effect lies in the richness of the coloring.

Robson Discovers New Hook-up for Merchants

Playing "The Affairs of Anatol" at the Palace Theatre, Tarentum, Pa., Bill Robson looked for something new for a hook-up.

He found it in a new hidden word stunt. All of the advertisements were written to provide plenty of letters forming the word "Paramount." These were not thrown arbitrarily into the space, but appeared in the words of the text. Each merchant had three tickets for the person who made the greatest number of "Paramounts" in his space, two for the next best and one for the third. As there were fifty merchants hooked in on the scheme, 300 tickets were distributed, for each merchant's ad was an independent contest.

The advertisements were not run in a hook-up page. Just for variety's sake the ads went all through the paper, and the entire issue was a hook-up. It can be worked for a hook-up page, but the entire paper is better, where it can be done.

Another stunt was an impersonation contest on any of the twelve stars, limited to children under twelve years of age, the idea being that children are cute and an eight-year-old can do things that would be brazen—if more interesting—in an eighteen-year-old girl. The prizes cost only $10 and the stunt got tied to a Chamber of Commerce exhibition.

ONE OF THE FOURTEEN WINDOWS BALTIMORE GAVE "ANATOL"

John D. Howard, the Paramounteer, used the Clive posters to break into the stores, and found them more effective than a jimmy when exploiting for the De Mille production at the New Theatre. Note the smaller stills at the top of the window

Selling the Picture to the Public

THIS EXCHANGE WINDOW OFFERS A GOOD SUGGESTION

It sold "The Son of Wallingford" to exhibitors in the Chicago district and offers a good idea for selling the story to the patrns. It is not a good photograph, but it carries the idea of how to lay in the cutouts for a big flash

A Vitagraph Exchange Stages Window Display

One of the best recent window suggestions comes from Chicago, where the Vitagraph Exchange took its window and did some decorating for "The Son of Wallingford." It not only offers a good idea for house managers to follow, but it demonstrates the cutout value of the posters on this really good feature.

The backing is the reverse side of an old mounted 24-sheet. The cutouts are mounted on compo board and set several feet in front of the background, a row of border lights below the frame serving as footlights for night illumination.

A False Proscenium

The frame is painted on paper and attached to the inside of the window. It gives a proscenium effect which very materially heightens the illusion of the show.

The photograph does not do the window justice, for it does not give the depth of the perspective and the effect is flat since there is no floor to show the proportions, but in the actual window much of the effect comes from this depth, the larger figures in the foreground being set in front, where they properly belong. Varying sized figures on the same plane would spoil the illusion, but by putting the smaller figures "up stage" a capital effect is arrived at.

Tickets for Wanters

Rick Ricketson, the Salt Lake Paramounteer, arranged a hook-up between the Times and the Idaho Theatre, Twin Falls, Idaho, whereby a ticket to see Thomas Meighan in "The Frontier of the Stars" was given all who inserted a want advertisement in the paper.

As it has been demonstrated that each free ticket brings in one and a half paid admissions, this helped business and at the same time made the theatre solid with the paper.

Used "Home Talent"

C. S. Smith, of the Alamo Theatre, Newman, Ga., used a local boys' band to advertise "Home Talent" and found that it boosted the receipts without costing him anything. The boys were only too glad to get a chance to show off, and they marched down the street to the theatre and into the house, bringing the crowd with them. In the pit they played two selections, and they saw the show free.

The manager who overlooks the local angle is losing money, and you do not have to wait for this Associated Producer's release.

Whirlwind Finish Did Nearly Double Record

G. M. Philips, of the Strand Theatre, Birmingham, Ala., made a very intelligent campaign for "The Affairs of Anatol." He started several weeks in advance to sell the title on his screen and billboards, but he held his big guns for the last week and then used everything.

He kept away from a lobby display, for he felt that he was going to need the lobby space for the crowds, and he did. Instead he put "Cecil De Mille's 'The Affairs of Anatol,'" over the marquise in cutout letters, spelling the title in letters formed of small stars. A three sheet cutout of De Mille was placed in the centre and at intervals of four feet the other stars were pictured in smaller medalions.

Three business houses were tied up to the newspaper advertising and six merchants contributed window space to colored stars on each of which was pasted a picture of one of the featured players. There was an odd star for the merchant, who used it to announce "We have gowns for every affair," underscoring the latter word. Heralds, lithos and window cards completed the work, and all were lavishly used instead of in the usual quantities.

Jobs for Unemployed Feature of Campaign

R. C. Gary, the Omaha Paramounteer, went Harold F. Wendt one better in utilizing the unemployed for a ballyhoo.

He went to the Legion headquarters and hired twenty-four men to carry the cards shown in the cut. There is a lot of talk in Omaha about unemployment, and the local papers took up the parade in news stories, using cuts. It stole a lot of space for the $48.50 the stunt cost.

The A. H. Blank Enterprises footed the bill and cleaned up a handsome profit on the investment, for it brought "Experience" to the attention of persons who do not read the amusement advertising and are not to be classed as fans.

This is a stunt that can be worked for any picture, and it will at least give a grubstake to the men who form the parade.

JOBS FOR THE JOBLESS WON APPROVAL IN OMAHA

R. C. Gary, the Omaha exploiteer, hired 24 men to carry a section sign reading "We are unemployed, but Famous Players-Lasky gave us a job to advertise "Experience," a Paramount picture, Strand Theatre, starting today." It worked big

Selling the Picture to the Public

Camouflaged Story Given a Full Page

There is more than one way of breaking into print, and Bill Robson, the Pittsburgh Paramounteer, knows it. He wanted a story to open up "The Affairs of Anatol" and he knew that there was small chance of coaxing a large space out of the Sunday editor without some good excuse.

Bill forgot all about the twelve stars and that sort of thing and went into the Dispatch office with a story on Alvin Wyckoff, director of photography on the Lasky lot, and his $18,000 camera. It was well illustrated and came out in the paper with six cuts, filling almost all of a page.

All through the story were references to "Anatol" and the stars, for the story hinged in part on the making of that film.

The editor knew as well as Bill did that it was an advertising story that would do the picture a world of good all through the section covered by the Sunday edition, but he let the mentions stay in, for he knew that was Bill's price, and the story was worth the price.

And the odd part of it is that this sort of story does a picture more good than the patently press story. It carries more weight. The public is like the editor. It wants to be paid for reading press stuff, and this interesting story of the photographic end repaid them, so the title stuck in their memories.

Hooked the Railroad

Add to "The Old Nest" tie-ups the railroad stunt. The Sun and Moon Theatres, Omaha, tied-up the Chicago, Milwaukee & St. Paul Railroads with a card of stills and the text: "Give a thought to Mother. See 'The Old Nest.' Leave today to see her via the C. M. & St. P."

Made "Cappy Ricks" Join the Marines

Evansville, Ind., has a city ordinance prohibiting theatrical advertising displays on the downtown streets. Worse yet, you can't slip the Chief a cigar and make him go blind.

It looked as though Oscar Kantner, the Paramounteer, were up against it, but a little thing like that didn't bother him for long.

Hooked to the Marines

He hooked into the marine recruiting, built a sailboat on a motorcycle and sidecar, advertised "Cappy Ricks" at the Criterion on the sides, and put the recruiting sign on the stern. It brought in large business, got some recruits for the marines, and the police did not say a word. They were entirely content to permit the cruise if it were legal, and, of course, recruiting was not theatrical advertising.

Preferred Position

Getting a preferred position is the aim of every hustling manager, and H. R. Byerly, of the Colonial Theatre, Loganport, Ind., got what he thinks is the best he ever had during the world series games. The Morning Press placed in position an electric ball player board and immediately below was "After the last man is out, step into the Colonial Theatre and see a good Paramount picture."

Everyone had to see, and through the eight games the series lasted everyone got the message, and it stuck beyond the series.

Oscar Kantner, Indianapolis Paramounteer, came down to help Mr. Byerly land the newspaper.

Newspaper Contest Advertised "Sheik"

Dan Roche, the Chicago Paramounteer, got in on a newspaper contest the other dary for "The Sheik."

The Herald-Examiner has been running a series of incomplete rhymes with prizes for the best last line. Dan supplied the rhyme and the prize for one of the days with a picture. The latter shaws the Sheik and Agnes Ayers in a grapple, and the rhyme runs:

"Rudolph Valentino, while playing 'The Sheik,'
Wears a look of delight on his face;
If he drops Agnes Ayers she'll surely awake."

Five Dollars a Line

You can write your own ticket on the last line. The H-E paid $5 for the best, and for that diminutive five-spot Roche won a two-column cut and mention of the title and stars. In passing he got over the correct pronunciation, for "Sheik" is made "shake" by the True Believers.

If you tie up the circulation manager of the local paper to the contest, you can offer the prizes and get a lot of free advertising as well as the friendship of the paper.

Suggest it as a Sunday stunt, and offer a prize each week, making mention of your chief attraction, if you have more than one. This will be good for a run of several months, if you work it only once a week. The idea is not new, but these ideas are always capable of being revived.

"Earthbound" Globe at it in Allentown

That large globe W. R. Ferguson had built for the Washington run of "Earthbound" is still seeing service. It's last appearance was made in Allentown, Pa., where "Earthbound" was the attraction at the Strand Theatre during fair week.

The old paint was sweated off and the globe was repainted as a straight geographical globe. Then it was mounted on a truck used to pull the sprinkler over the track after each race. A sign read, "The world moves on a Mack truck. We art not 'Earthbound.'"

Ferguson also used the automobile tag with such success that the Chief of Police asked him to call off, as more people came to the police station than he could handle. The traffic idea is comparatively new in Allentown, and the strange tags confused the people as they would not have done where they were better used to them.

A professional rube was sent out with a trick camera that exploded just as he got the interest of the fair crowds in the picture he was making, the explosion unfurling a banner for "Earthbound." Door tags, the red inked paper, and cutouts showing the man and woman chained to the globe were other features found helpful in a campaign that brought excellent results.

Stood Them Out

The Allen Theatre, Toronto, recently played to a record standout when it announced the personal appearance of Mrs. Mary Carr together with "Over the Hill" in which she played the part of the mother. It was not the ordinary standout but a continuous performance. There was such a mob that pedestrians were forced out into the centre of the street.

THIS WAS FOR A PERSONAL APPEARANCE. BUT KEEP IT

Even if you have not booked the comedian himself, you can use the same cutout idea for the Associated Producers' pictures in which he appears. It gives a fine kick to the perambulator and can be used for other stars

HAL ROACH *presents*
Through Associated Exhibitors

HAROLD LLOYD
in
"NEVER WEAKEN"

The first of a new series of three record-breaking comedies, "Never Weaken" presents Harold Lloyd in the funniest, most novel and most spectacular production of his career.
"Never Weaken" is as good as a written guarantee of capacity business.

Now Booking

Pathé Distributors

HAL ROACH
presents
Through Associated Exhibitors
HAROLD LLOYD
in
"NEVER WEAKEN"
It starts with a laugh.
It ends with a thrill.
It is the acme of novelty.
It is a lofty achievement in comedy construction, as dependable as a steel structure and as high as a sky-scraper in box office value.
Book the Second Series of Associated Harold Lloyd Comedies
Pathé Distributors

Selling the Picture to the Public

PAINTED ENTIRE HOUSE FRONT FOR A SELECT PICTURE
Manager Harry Perlowitz and Scenic Artist Frank Sutter, of Saxe's Rialto Theatre, Milwaukee, spread Conway Tearle in "After Midnight" clear across the front of the house on a specially painted false front of striking design

Spread a False Front Across Entire Lobby

When Harry Perlowitz, of Saxe's Rialto Theatre, Milwaukee, has a picture he thinks he can do some extra business with, he is willing to spend money on exploitation to coax in the extra dollars he knows can be had with a little intensive work. He does not figure that a good picture should sell itself. He argues that the better the picture, the greater its need for advertisement.

He figured out that Select's "After Midnight," with Conway Tearle, would send them out feeling that the Rialto gave a good show, so he foregathered with Frank Sutter, who swings a mean brush on occasion, and they decided on a false front that should cover the entire lobby. Even the box office was built in, care being taken to see that the window was plenty large enough to let the money come through.

Seven Sets of Doors

This was a necessary precaution, for the front made such a smash that it kept the girls busy saying "How many?" and "All sold out." The photograph does not give much detail on the striking paintings, but it does suggest how a false front can be worked. There are seven pairs of doors and a distinct painting on each of the fourteen halves, not to mention the three sides of the box office, the corner boards and four sides on the division partitions which cut the entrances off from the exits at either side.

With these doors, the only building was around the box office and the banner overhead.

Puzzle Postcards

C. S. Smith, of the Alamo Theatre, Newman, Ga., got a lot of results from a set of postcards for "Madame X" recently. The first card was merely printed up with a large "X" and sent out to a limited mailing list of 300. He picked out the leading citizens and pretty soon the police, the sheriff and even the postmaster were busy explaining that they did not know a darned thing about it, and they didn't think it was K. K. K. or blackhand or anything like that.

Had All Talking

These be scary times with so much talk about wreckers of the republic, and the town fairly buzzed until Mr. Smith sent out a second set of cards which explained that he had the Goldwyn picture booked.

If you try the stunt, have the cards hand made, and do it yourself, then no one can spoil your story by premature exposure.

Chopped a Layout for Advertising Novelties

Harry E. Gardner, of the Rialto Theatre, Pueblo, Colorado, runs the house for the Moore and Greaves Amusement Company, and receives from Denver the material used there.

Recently he was given a layout of five pictures for Elsie Ferguson in "Footlights." It was too large for the local paper to use, so he took it over to the job printer and had 600 impressions run off in photo brown, with an advertisement in blue on the back. He paid only for 600, but by having them cut apart, he had 3,000 handout cards in five different styles, at a cost of only $21. It was coarse screen work, but it took hold and most patrons carried them out of the house, for practically none were found on the floor or in the street near the theatre.

Another good stunt was a sixteen page, railroad style folder for "The Affairs of Anatol," which might have been better had he been able to obtain fine screen half tones in time, but which is good worked with what he had. Twelve of the pages are devoted each to one of the stars, with a brief biography. The other four are devoted to telling the picture. It is neatly done, in black on buff, with redlined borders, and they are well worth saving in spite of the 60 screen cuts. They not only went home with the patrons, but the local paper gave them a four inch writeup.

Stage and Screen Unite

An odd situation developed recently in Cleveland when Norma Talmadge in First National's "The Sign on the Door" was booked at Loew's State Theatre, the same week the stage version was being shown at the drama house next door.

Jack Kuhn, district manager; M. A. Malaney, publicity man, and George Dumont, the resident manager, united in a campaign to put the picture over to the limit. Because of legal trouble, this was the first Norma Talmadge picture to be shown in Cleveland in a year and the advertising made the Ringling-Barnum and Bailey look like a one-ring circus in debt to the lithograph company.

THAT'S A REAL MAN IN THE CAGE, BUT THE TIGER IS A PHONY
How the Lyceum Theatre, Winnipeg, advertised Gladys Walton in Universal's "The Man Tamer." A girl in the cage would have been better, but it is getting cold up in Winnipeg now and the costume Miss Walton wears is too airy to be copied

Selling the Picture to the Public

Helped the Merchant

J. P. Harris, of the Arcade Theatre, Ft. Myer, Fla., got up a contest on "The Great Moment" which he worked with a local furnishing store. It not only helped business for the Paramount picture, but the merchant says that his sales during the period the contest ran were in excess of any similar period during the summer.

This seems to establish pretty definitely the value of a tie-up to the merchant.

Big Exploitation to Reduce Advertising

Now Fred V. Greene, New York Paramounteer, is picking on the scenario department, and he made Harry Durant help save advertising bills for the Newark Theatre, Newark.

He got hold of Henry A. Finter, the house manager, and Chris A. Schumacher, the publicity man, and they framed a campaign for "Experience" that permitted the Newark to reduce its daily ads to a minimum while getting half column stories daily in the papers.

A Scenario Contest

Hooking to the "Experience" the theatre collaborated with one of the papers on a scenario contest. The ideas were to be based upon the personal experiences of the writers. There were no prizes, but the scripts were passed upon by the Paramount editorial staff with the assurance that anything found worthy would be purchased. If no scripts were bought, the authors of the three most promising stories would be given personal interviews with the editor, and stress was laid upon the helpful advice he could give. The scenario writing craze has dwindled away, but nearly 500 scripts were brought to the theatre.

Greene and his local collaborators persuaded the Mayor to give a letter endorsing the play, which the paper published, and they came back and get another letter approving the educational feature of the scenario contest.

In addition the paper got a page of hook-up ads. The title was run down the side in large white letters, each letter serving as the initial of the first word in the advertisement. There were only eight advertisers, but they took all of the space except that given the theatre in the heading.

ONE OF THE INDIANAPOLIS MUSIC TIE-UPS FOR "OVER THE HILL"

The player-piano roll is in demand during the run of the Fox production, and shrewd store managers welcome a hook-up that will advertise their punched piano pieces as well as the attraction, which popularizes the music

Plugger Song Sells Fox's "Over the Hill"

Plugger songs serve their best purpose in leading to cooperative advertising, and managers have been getting good results from hooking up the song for Fox's "Over the Hill" to dealers handling the music.

The play makes the song popular, just as the song helps to advertise the play, and dealers handling the phonograph records or the music rolls are only too glad to get advertising material for their wares.

A cut on this page shows the hook-up with a piano store in Indianapolis when the picture played Lore's State theatre. Nine stills on a streamer are flanked on one side by the house card and on the other by the card for the piano roll. The cards in the background are a part of the store advertising, which got more attention because of the display of pictures for the attraction. Indianapolis turned up a large number of hook-up windows.

ARTHUR E. WELD'S LOBBY DISPLAY FOR "THROUGH THE BACK DOOR"

He manages the Strand, Waterloo, Ia., and for the Mary Pickford play he built a kitchen in his lobby. In the photograph the camera has shot through the cheesecloth which formed the wall, and you can see the braces and the box office

Burlesque Lobby Set Sold to Big Business

Arthur E. Weld of the Strand Theatre, Waterloo, Ia., made a kitchen set for "Through the Back Door" when he played the United Artists' attraction, and the attention it attracted was capitalized into ticket sales.

He made a frame, which was covered with cheesecloth, for the sides and top, which explains the peculiar appearance of the photograph, for the flash forced through the cloth and pulled up the back of the lobby. This offers a good suggestion on building a set without the use of painted scenery.

The set shows a kitchen in disorder, with a child's wash on the line and the laundryman sleeping off the effects of his labors over the tub. It's a real man in the picture, but presumably a dummy was used to hold the pose all day.

This same idea would work well in the window of a washing machine agency with the suggestion that a machine set through the back door would obviate all trouble.

Selling the Picture to the Public

Brought Out a Paper for Theatre Opening

Max Doolittle, the Des Moines Paramounteer, went to Spencer, Ia., to help the new Solon Theatre there, and he made a clean job of it.

Iowa is crazy about wrestling just now, and Max found that an important match was scheduled for the same time as the opening of the new house. He got in touch with the manager of the Grand, where the match was to be held, and was able to advertise that the wrestling would not begin until after the first show at the Solon.

That gave the Grand plenty of advertising in return for the concession. Then he put out slips to be attached to menus in the restaurant and brought out a four page paper, the "Spencer Amusement Guide," which was thrown into all cars parked along the streets, to get the farmers, and was delivered to all subscribers to the weekly paper by the same boys. A program was mailed every one in town, and for the opening night the American Legion band paraded the town, winding up at the Solon to play them in.

Cost Only a Hundred

And it all cost under $100, including a page advertisement in the regular paper. The Amusement Guide did a little better than return its cost in the advertising carried; most of it being for local merchants instead of the usual contractors' advertisements which are so often used for a special edition.

This is the second house Max has helped to open this season, and he gains proficiency with experience.

Emotion Test Machine Has "Wild Week"

Thomas G. Coleman, of the Majestic Theatre, Memphis, is the inventor of an emotion testing machine which he used for putting over Bebe Daniels in Realart's "One Wild Week" and it had as wild a week as Miss Daniels ever experienced. You can just see the top of the machine in the cut, but the crowd shows how it took hold.

The basis of the machine is a Toledo scale, boxed in until only the dial below the figures shows. The box is about six feet high and four feet by twenty inches square. At the top were placed two arcs and three lamps, worked by an electrical contact when anyone stepped upon the scale. As soon as contact was made the arcs spluttered most interestingly and the lights went on.

Also concealed in the box was an electric fan with a steel wire so disposed that the blades of the fan struck it slightly. This made a continuous noise as of some intricate machinery, but care was taken that the wire should not come in such contact that it would sound like a fan and a wire. This was kept going continuously.

An adjustment was possible whereby the indicator hand could be made more sensitive than the usual positive stop, so that the hand oscillated a moment before stopping at one of the divisions on the dial.

There was no suggestion of the weight divisions, because the opening in the front was much smaller than the diameter of the dial, and the hand instead of pointing to pounds pointed to different emotions. There were some forty of these and they were graded according to weight. The simpler emotions were written in where the light weight would indicate a child, others were put at the average weight of women and a different sort were used for the heavier weights which would probably be registered by men.

Of course this was not infallible, but it was broadly accurate and the occasional mistake only made things more interesting. There was not the slightest suggestion of the scale origin of the device and it had many persons thoroughly fooled and everyone was interested.

It was in constant use about furteen hours a day all of the week and attracted more attention than a dressed lobby costing many times the price of this structure.

The box was lettered "The Original Emotional Recording Machine Used in 'One Wild Week' by Bebe Daniels' Hero."

In addition to this there was a dummy figure of Miss Daniels escaping from the building, as in the play, and a department store carried a banner 48 by 3 feet advertising "One Wild Week of Bargain Sales," and every individual price tag—and there were many—was lettered with the title. There were also 22 by 28 cards urging the window shopper to see the play at the Majestic.

Advance Showing Gave Exploitation Angles

Arch Bemberger, of the Empress Theatre, Owensboro, Ky., obtained the loan of the print of "Man, Woman, Marriage," and gave a private run two weeks ahead of the playing date.

The private show was something new in Owensboro and all who were bidden to the function felt immensely flattered and told all their friends. In word of mouth advertising alone this idea would have yielded a sufficient return, but in addition there were some valuable exploitation angles turned up.

The invitations, of course, were extended the school and civic officials and the officers of various societies. All of them were asked to give their opinions of the story, and the best of these were used in the screen and newspaper advertising. Some of the comments suggested points to be emphasized which would not have occurred to the management.

It all helped to keep things stirred up and put over the First National special to a great deal more business than could have been gained on a straight advertising campaign.

Social Appeal Works for "Passion Flower"

Two Ohio managers cleaned up with Norma Talmadge in "The Passion Flower" by working the society angle. The best scheme was worked by W. A. Partello, of the Majestic, Mansfield, who announced an advance sale that entertainers might be certain of seats for their theatre parties. This no only gave a suggestion to hostesses, but it sold the single seats as well, for those not of the socially elect wanted to see the picture society presumably had taken up.

Not the First Time

This is not the first time Mr. Partello has used this idea, but he keeps it for something he thinks will appeal to the society folks and does not let it become too common. The result is that whenever he does announce an advance sale, he puts the picture over to those who may not be interested in the star. It may not be easy to find persons who do not know and like Norma Talmadge, but there are some, and this stunt helped to bring them into the fold.

George J. Schade worked his society stunt on a different line. One of his patrons was a Talmadge fan and he sold him all of the boxes, 48 seats, for both of the nights of the showing, and the man gave two theatre parties. This brought out others, though smaller parties, and also materially helped the pair seat sale. Sandusky felt that it could not afford to be left out of any social event, and the arrived and the climbers were all there.

Animals Helped

Animals gave life to the pine tree lobby prepared for "Snowblind" at the Broadway Theatre, Lawrence, Mass., by Manager Frank Boscketti. The box office was a log hut topped by a snow owl with outspread winds, while a stuffed coyote and a toy bear were partly hidden in the snow covered branches, cotton being used for the snow.

It made an effective display and brought more than usual business, because it did.

SEE THAT WHITE BOX? THAT'S THE BIG IDEA HERE

It is the emotion recording machine invented by Thomas G. Coleman,, of the Majestic Theatre, Memphis, for Bebe Daniels in Realart's "One Wild Week." The weight determines the emotion, but the crowd does not know that interesting fact

Selling the Picture to the Public

Full Page for "Anatol" Printed in Two Colors

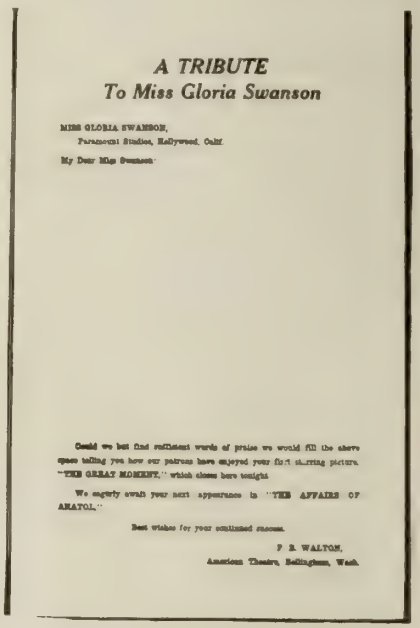
Western papers seem to go more to two color work in advertising than those in the East, and one of the best of the recent examples is a full page for "The Affairs of Anatol," sent in by H. T. Moore, of the Rialto, Tacoma, which is semi-affiliated with the Jensen and von Herberg houses. The chief point of excellence lies in the handling of the two colors, though the type arrangement is all that could be desired. About the only fault is found in the small stars which precede the names of the twelve players.

A TWO-COLOR FRONT PAGE

These are printed in red, and the red is not strong enough to stand out in the color. Most job offices have larger stars, which could have been used to better effect. The chief point of excellence is the sparing use of the color. It is not smeared all over the page merely because it happens to be at the command of the copy writer. The signatures, the title, the two lines commencing "A lover of love" and the stars are the only points of full color, though the middle line of the triple border is linear border with a red tint, which gives a brown effect. A good result might have come from the use of a red tint ground for the heads in the design, but this would have entailed the making of two plates, and it is to be questioned whether the result would have justified the extra expense. We think not, for too great a use of color would have spoiled some of the effect, and very certainly a tint ground would have detracted from the clearness of the title, which now stands out because it has so little other color to fight. This is a point which bothers many advertisers. If they have a second color they use it so generously that it ceases to be effective. A girl with pink checks is pretty. With a red face she is ugly. It's the same way with color in an advertisement. A dash is effective, a splash is too much, yet most men who lay out colors make too much use of the second color in the evident belief that they have to use it to get their money's worth. And the same good taste which held back the color keeps the copy brief and strong. It says enough to sell, but does not waste space overselling.

White Space Display Sold Swanson Story

White space is always effective in newspaper work, but F. B. Walton, of the American Theatre, Bellingham, Wash., and Amike Vogel, Paramounteer in and about these parts, combined their wits to turn out a display which put over the idea with a punch that not only sold the star in "The Great



A TRIBUTE
To Miss Gloria Swanson

MISS GLORIA SWANSON,
Paramount Studios, Hollywood, Calif.

My Dear Miss Swanson:

Could we but find sufficient words of praise we would fill the above space telling you how our patrons have enjoyed your first starring picture "THE GREAT MOMENT," which closes here tonight.

We eagerly await your next appearance in "THE AFFAIRS OF ANATOL."

Best wishes for your continued success.

F. B. WALTON,
American Theatre, Bellingham, Wash.

A CLEVER OPEN LETTER

Moment," but did some good advance work for "The Affairs of Anatol." This device is worth many times the most effusive letter that the writers could have planned. Nothing in the way of superlatives would have conveyed the same idea of speechless admiration, and nothing would have carried as much weight, nor would it have attracted the same attention. Filled with adjectives, no one would have believed the talk. Saying nothing implies volumes. This is a one time stunt, but it will make a lot of talk that one time, and can be carried out just as well in a one or a half sheet, which can be printed in advance and posted not earlier than the day after the opening. It is not much good for a one-day run, though it can be worked in this connection by following the greeting with "I have seen at the exchange your newest picture 'The Great Moment,'" and slightly altering the conclusion with the white space in between. Try it some time, but hold it for a big picture. Don't waste it on the first thing to come to hand. Keep it for a good one.

P. T. A.

Sectional Slides

A local theatre is working what seems to be a new scheme for its screen. It uses the punched letter slides and uses two to announce the current attraction. Every other letter is on slide number one and the remainder on the second slide. The first slide is thrown on the screen and permitted to remain for about thirty seconds, to let the audience puzzle over the half message; then the second slide is also thrown on, which makes the complete text. Most of the audience try to get the title from the first slide, before the rest of the letters come, and the result is that the message is more firmly implanted on their memories than wheer one straight slide is used. Probably this could be done as well with written slides, but care must be taken to have the two stereopticons carefully centered that the letters may not be out of alignment, and the slides should be tested out before being shown publicly.

P. T. A.

Ornate Lobby Launched Fox Week in the West

Life for the theatregoer is just one darned "week" after another. The cut shows the Fotoplay Theatre, Grand Forks, N. D., dressed for a recent Fox week, with "Blind Wives" as the attraction. The Fox press books do not always give much help to the exhibitor, but the Fox paper can be counted upon to yield good cutouts and this is as good as that from the "While New York

A FOX WEEK DISPLAY

Selling the Picture to the Public

Sleeps" paper. Better still, it hooks up to the smaller cutouts shown above and which were generally spread around town. This was just the opening attraction, and displays of equal strength were provided for the other bookings, but the initial offering put over the idea with a rush.

P. T. A.

Pat Argust Works Hard for "Affairs of Anatol"

Pat Argust, of the Princess, Colorado Springs, paid for eight sixes and got a whole page for "The Affairs of Anatol" by virtue of an idea and the co-operation of the advertising department of the Gazette. He got the idea, turned it over to the newspaper and their solicitors landed the first twelve men they approached. The original idea was to use portraits instead of block stars in the spaces, but the cuts were not available and there was no time in which to make them. This is a capital idea and it put over the all-star suggestion with benefit to the merchants as well as to the house. The

PAT ARGUST'S GOOD IDEA

text below the star refers in each instance to the role assumed by the player. Pat also used a letter from Johnston McCulley, author of "The Mark of Zorro," in which that writer (a local resident), referred to the fact that his play had been adjudged the best for 1919-20 and expressed the belief that "Anatol" would be selected this season and congratulating Mr. Argust upon having it booked. This was reproduced in half size in the centre of a three nines. But the big point is that the merchants have been so well trained to an appreciation of the hook-up that the first twelve men approached gladly came in on the co-operative space, knowing that nowhere else in the paper could their announcements command one-tenth of the display as on the hook-up page. That's what makes the hook-up a preferred position. It gives individuality to the sharer of the space, and set them apart from the rest of the displays.

P. T. A.

Special Music

If you cannot afford an orchestra all of the time, why not make one of the dull nights a "music night" when you bring in some additional instruments and play a brief concert as well as the picture? You can work it with music teachers for the appearance of their star pupils, but hear them first and make certain that they will really entertain your general patrons as well as their personal friends. Don't let the programs get too highbrow, but offer good music and not popular songs. If you want the latter, revive the community singing idea. In that case follow your last night show with the sing and let them stay as long as they are enjoying themselves.

—P. T. A.—

Took a Chance but Got a Good Result

The New Theatre, Baltimore, figured out that as a rule the Baltimore papers give something on half tones in the advertising pages, so it felt safe in running cuts against a reverse background for "The Affairs of Anatol," the black being streaked by a spider's web. It came out all right, so it is good advertising, but it is not a safe model to follow for newspaper work, and should be used only when there is assurance that the printing will be well done. The New Theatre had this assurance, but in most cities it would be well to hold such ideas for program covers, where a better paper and slow printing can be relied upon to bring out the work.

A BALTIMORE EXPERIMENT

Even in this cut from the New we think that a more striking result would have been achieved had the artist outlined with a narrow white line the coats of the men and the heads of the women. It might not have been as artistic, but it would have helped to pull attention to that space. The lettering is very nicely done, and it is all held large enough to be read, the type mortise taking care of the heavier matter. On plate paper, where the half tones would come up more clearly, this would have been a striking advertisement, but it loses somewhat in the paper because the paper itself is not white and it gives a grey tone. Baltimore is one of the few cities where the finer screen half tones are reasonably certain to come out well, so it offers more than the average of this style of work. But even where this is so every effort should be made to bring up the effect, and we think that the white outlines would have helped materially, even though they had not been more than 1-64 of an inch in the six column display. They took an unusually large space, for this drops fourteen inches down the page, which is about the same as a double decker in cities where the "big" advertisement takes the full page. Baltimore has the better idea. All of the houses hold to a reasonably large space and do not waste their money, and since all of the houses follow the rule, there is no waste.

P. T. A.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

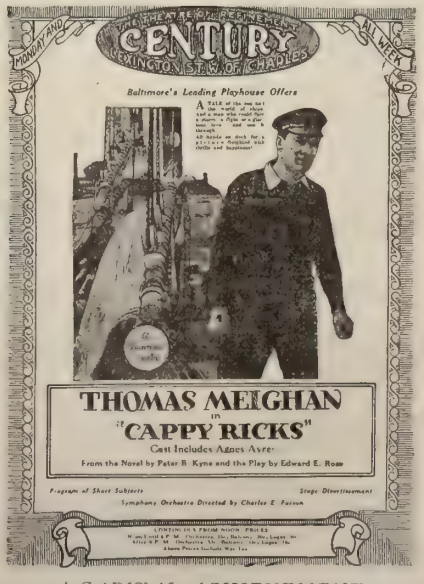
Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

This Typical Pose Gets the Idea Over

One of the faults of "Cappy Ricks" is that the advertiser cannot sell the star and the title in one jump. Most managers will prefer to sell the star more strongly than the title, and we have not seen this better done than in a four 165 lines for the Century Theatre, Baltimore. "Cappy Ricks" is not the star of the production, for Meighan plays the part of "Matt Peasley," one of Cappy's employees, but the title has a real value because of the many Kyne stories in the Saturday Evening Post. The Century


CENTURY
Baltimore's Leading Playhouse Offers
THOMAS MEIGHAN
in
"CAPPY RICKS"
Cast Includes Agnes Ayres
From the Novel by Peter B. Kyne and the Play by Edward E. Rose

A CAPITAL ACHIEVEMENT

uses a cut which shows Meighan in a pose that fairly smells of the sea and then sells the title in type, cleaning up on both sides of the line—the Meighan followers and those who know "Cappy Ricks" the better. Better still, it does it in a really artistic way. Even if you did not know either the star or the

Selling the Picture to the Public

story, you would be interested, because the cut and the brief selling talk both give you the idea that the story must be better than usual. As a "sight" advertisement it is all that could be desired, well displayed both as to cut and type, but it does more than that. It sells the idea of a story that in itself must be good. It probably took money from a lot of people who seldom go to the pictures. If it did not it is because Baltimore is deaf to all appeal. It is the sort of display you come across but rarely and appreciate when you find it. And it might be well to remember that this would have lost a great deal of its value had a square scene cut been used. Routing throws the figure into relief and leaves just enough of the background to supply the necessary atmosphere. With a full background the figure would not have been in relief and the attention might not have been gained. This advertisement comes pretty close to the hundred mark from all angles.

P. T. A.

Batch of Shea Shingles Offers Clever Ideas

Here is another batch of Shea singles from Buffalo, this time for "The Great Impersonation" and using a number of good ideas. Most of Harold B. Franklin's ideas are good, but some are better than others and these are in the latter class. We like most that heart-shaped panel with a strip of black back of the center. It is simple, yet it gives the title a better display than any of the others of the series and does it in 36 lines. The circle is commonly reputed to be the most potent attractor in advertising work, but the heart shape is not far behind it, largely, perhaps, because of its similarity to the circle. With a stronger title, the shield just above would have been the

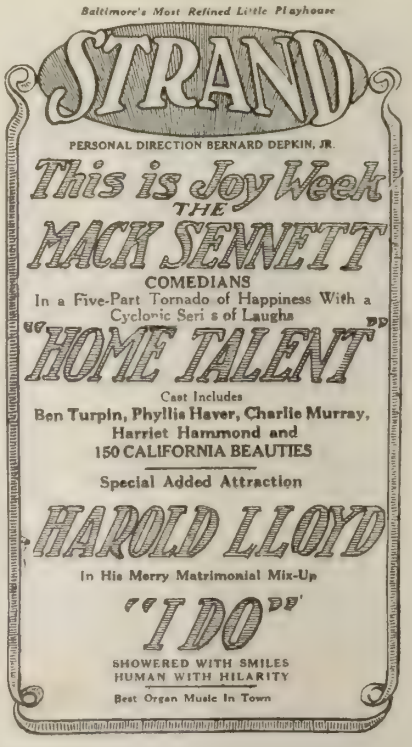
FIVE SHEA SINGLES

second choice, but here the line of the letter is too fine. The last word would have been split on a larger letter, for it is crowded in the light line used, but it would have been a simple matter to have held this design for a shorter title, such as "The Whistle." It did not have to be used for this particular week. The second best, then, is the top display on the right hand column, not only because it gives a fair sized letter, but because it is not killed by anything immediately above or below as is the case with the lower display on the left, where the use of a heavy type for Melford's name, spoils the title display to a considerable extent. The curtain design at the top is pleasing, but it is good drawing rather than good advertising and gives the least display in the longest space, a 41 line drop as against five lines less for the best display. That is not saying that it is not good, but it is not as good as the others for the purpose for which it is used. In a larger size—three columns or more, it would have been an excellent display.

—P. T. A.—

Hyman Signature Is Used in Baltimore

If you will compare the signature of the Strand Theatre, Baltimore, with the advertisements for the Mark-Strand, Brooklyn, you will know where the Baltimore house got the idea. It is practically the same, but there is no good reason why an effective signature should not be copied in another town, and the Baltimore Strand got a good signature with little effort. But the design is better than the display.



AN ADOPTED SIGNATURE

We do not like the lettering they employ. A shaded letter is sometimes advisable, but the outline should have been heavier to get the best result. An outline twice as heavy would be four times as good. Probably this will not show much in the reduction, for this is a reduction of a double column display, and it gains with reduction. If it were a three column original the effect would be even more marked. The shaded line will give a change from the usual black display types, but there should be a well defined border to make for the best effect, and here the border is too light. Horizontal shading gives apparent width to these letters, which they need in so condensed a face. Perhaps that was why shading was used, but a heavier outline would have helped to make it better. In the same way, using a heavier line for the background of the signature would have given even greater relief to the white letters. The Brooklyn Strand uses lines almost half as large again.

—P. T. A.—

Oddly Designed Space Gives Compact Appeal

The Scollay Square and Olympia, Boston, united in a three 125 lines for "Pilgrims of the Night" and the press department worked out an odd design for the layout. It starts off as a pictorial and works into type nicely handled by paneling. There is one panel for the selling talk, another for the cast, an underline for Ben Turpin and a larger space for

GORDON'S
SCOLLAY SQ. OLYMPIA
TINGLE WITH THRILLS
See the lifting of the veil of mystery that descended on Paris and baffled the greatest sleuths of the world.
PILGRIMS OF THE NIGHT
featuring
RUBYE DeREMER
FROM OPPENHEIM'S STORY "THE PASSERSBY"
5
BIG ADDED VAUDEVILLE HEADLINERS
WILKINS and WILKINS
RUSSELL and HAYES
CHAS. B. MIDDLETON
LEORA SPELLMEYER
BETTY WASHINGTON
DEMPSEY and PHILLIPS
Every street has its story. And what wonderful romances are enacted at dark on the crowded boulevards of the French capital. Here's a picture that mirrors a story—one of mystery, suspense, action—a story that required the greatest detective genius in the world to uncover.
EXTRA—LARRY SEMON
Coming, One Monster Week, Starting Oct. 2
BEN TURPIN
IN PERSON

A PANELED LAYOUT

the vaudeville. Were all this thrown together in one space it would look like a patent medicine display, but neatly divided, it gets over a lot of chatter and gets it all read, where the eye would skip were it all jumbled into one. It would be a good advertisement did it stop at the end of 75 lines, merely offering five headliners instead of specifying what they had, but there is additional argument in the other boxes and they put it over in good shape. You don't have to read it, but probably you will if you get started on the top space. Without the panels, it is not probable that you would have started at the top. This gets results with a minimum of cut work. Most Boston displays go strong on cuts, but the lettering has the display value of a cut and the little cut in the corner might be dispensed with, though undoubtedly it helps along, for there is character in the pose and you wonder what the two men are looking at. But they are starting a scandal in history when they announce one of their vaudeville features as a direct descendant of George Washington. As he left no children, it is not easy to trace the relationship without throwing mud at the father of our country. It is odd they should try to get away with that in Boston, of all cities.

—P. T. A.—

Get P. T. A.
And Be Happy

Here's New Film Word, "Photogenique," Brought to America by Miss Sava-Goiu

IF you are a screen player, are you among those so fortunate as to be photogenique? This word came down the gangplank of the Aquitania recently along with the luggage and the vocabularies of four languages of Adrio Val, of Bucharest and Paris, and of whom the newspapers have published many photographs and also many columns of type since her arrival.

Adrio Val is the pen name of Princess Henriette Sava-Goiu (Saavah-Goyah), poet, dramatist, novelist and scenario writer and one of the younger literary celebrities of Europe. She has the distinction of being the translator of the literary works of Queen Marie of Roumania from their original English into Roumanian. Incidentally, she now is dramatizing for the French stage her Majesty's latest novel, "The Voice on the Mountain," which is soon to be published serially in an American magazine. Miss Sava-Goiu's interests in America are under the management of F. J. Tietsort of New York, who in motion picture matters is being assisted and advised by George Blaisdell.

But to get back to photogenique. This quite excellent French word, which probably is destined to take its place in the film language of the United States—surely a niche has long awaited its arrival—literally may be rendered "of the photographic genius," or in other words, "susceptible to photography." Incidentally, Miss Sava-Goiu is herself photogenique—the camera clearly registering her unusually vivacious personality.

Despite her lineage Miss Sava-Goi declines to be known as or called anything but plain "mademoiselle" or "miss." It is her view that only those who work and achieve in the world are entitled to aristocratic preference.

Miss Sava-Goiu has come to America in order that she may see and do the things she likes without the circumscribing harassments of European customs. Parisian and London producers wanted her to play in some of her own or their scenarios for the European screen and did induce her to have made some tests, but when it came to signing contracts mademoiselle decided not. It was whispered in Paris that possibly it was a bit too near home.

May Appear on Screen

The question was asked if Miss Sava-Goiu might play for the screen in the United States.

"Who can tell?" she countered. "First of all I have not yet considered any such arrangements, and besides I am very, very occupé with my work and my plans for traveling and seeing your great country. Still, to be serious, I might do so, if the right kind of a vehicle were made available for me. I might play in one of my own authorship, but of course, this would be dependent upon whether the producer liked my scenarios. I would not consider a production that was ordinaire. It would have to possess real artistic merit."

Miss Sava-Goiu declined to commit herself as to her idea of the greatest screen production, but she had some appreciative remarks to make about her screen hero, "Charlot."

"Monsieur Charlie Chaplin," exclaimed Miss Sava-Goiu, "is one of the very greatest artists of the screen—if not the greatest—in my opinion. There is something beneath all his buffoonery and studied gaucherie that is marvelous in finesse and detail, in technique and in appreciation of dramatic values. His muscular control is one of his great aids. He dominates his scene by natural personality, to, as well as through the skill gained by long experience and hard work."

The brilliant visitor has been entertained at various box parties by theatre managements in New York, and several producers have asked to read her latest play, produced in Europe, "The Only Truth." She was more interested at first, however, in seeing a great American picture palace, and the day after her arrival she visited the Capitol Theatre. She was enthusiastic in her praise of that spacious house and the way in which it handles and presents films, with supplemental music, dancing and lighting effects, declaring it one of the world's greatest.

Miss Sava-Goiu warmly commended some of the expensive American subjects which she had seen, but she was inclined to agree with Bernstein of Paris, and with European critics in general, that if some of the Old World scenarios were produced with American technique, really great films would result.

(C) Underwood & Underwood

HENRIETTE SAVA-GOIU

Holmes Closes Big Deals

E. S. Holmes, business manager for Orient Pictures' Corporation, Los Angeles, who has been in New York City for eight weeks, reports having closed contracts for Japan with the following:

David P. Howells, Inc., for forty-four features, including all current productions with option on all future releases during the coming year, of Associated First National pictures.

Robertson Cole, for the entire output during the coming year.

William M. Vogel, for all current releases and the coming year's output of W. W. Hodkinson.

Realart, for twenty-eight features including all current releases.

Equity, for the latest five Clara K. Young pictures.

Mr. Holmes also has purchased a number of individual pictures from various other companies, including Pathe, Tower Film and J. W. Film. These contracts, together with the contracts with Associated Producers, which Orient Pictures already have; gives Mr. Holmes' Company control of more representative American pictures than any other concern operating in the Empire of Japan, it is claimed.

Widder Wins $6,081

A jury in Justice Richard H. Mitchell's part of the New York Supreme Court has awarded a verdict of $6,081 to Nicholas Widder against Gilbert M. Anderson. Widder alleged he was retained in December, 1918, by Anderson to obtain a purchaser for the motion pictures, "Son of a Gun," "Red Blood and Yellow" and "Shooting Mad." The price for the former, it was agreed, should be $11,000, "Red Blood and Yellow" for $5,000 and "Shooting Mad" for $4,000.

Widder says he succeeded in obtaining a purchaser in the Inter-Ocean Film Corporation, which, he said, offered to pay $15,000 for the "Sun of a Gun," and the agreed prices for the other two pictures. However, when the matter was put up to Anderson, it is alleged by Widder that he declined to entertain the proposition, and Widder brought suit to recover $6,000 which he charged he would have been entitled to had Anderson carried out his part of the agreement.

Hampton Offers Salesmanship Prize to Pathe or Associated Exhibitors Forces

JESSE D. HAMPTON is sponsoring a contest among Pathe and Associated Exhibitors salesmen which will result in one representative of either company winning a trip to Los Angeles and return from his branch city, or to New York and return, as he prefers. All expenses will be borne by Hampton. The award goes to the salesman obtaining the greatest number of Hampton contracts over an eight weeks' period.

The branch managers are not overlooked in the producer's offer, for the manager whose office shows the greatest increase in collections on Hampton's attractions during the eight weeks of the contest, based on his average of collections for the preceding eight weeks, will receive the same award as the successful salesman.

Mr. Hampton's proposition further provides that the winning salesman and branch manager can have the equivalent of his trip in cash, if he so desires. In the event of a tie, all contestants tieing will receive the full award. The contest will be inaugurated on October 31 and will close at midnight, December 24.

Associated Exhibitors salesmen enter the contest by virtue of the fact that they now are selling Hampton productions in towns over 1,500 population. Pathe's salesmen promote the features in towns under 1,500.

By the terms of the contest, fifty points will be credited for contracts including "One Hour Before Dawn," "Dice of Destiny" and "Felix O'Day," all starring H. B. Warner, and "Half a Chance," featuring Mahlon Hamilton.

Ten points will be credited for each of these pictures sold individually. One hundred and fifty points will go to the salesmen for contracts incorporating all the Hampton subjects, which in addition to those named include "A Broadway Cowboy," starring William Desmond; "The Girl in the Web," "Help Wanted: Male," "Her Unwilling Husband," "That Girl Montana," "The Deadlier Sex," "Fighting Cressy,' "Simple Souls" and "A Woman of Pleasure," all starring Blanche Sweet; "When We Were Twenty-One," starring H. B. Warner, and "The Prince and Betty," starring William Desmond and Mary Thurman.

Five points will be awarded for all individual contracts excepting those for "One Hour Before Dawn," "Half a Chance," "Felix O'Day" and "Dice of Destiny."

When George Bernard Shaw refused Arnold Daly permission to play the poet in "Candida" on the ground that Daly was too old for the role, the actor indignantly declared that the remark was an insult to his make-up box. The reputation which Mr. Daly enjoys, in this respect, among stage-folk is equalled by that enjoyed by Lon Chaney among film-folk. The famous "Frog" of "The Miracle Man" and "Blizzard" of "The Penalty" has frequently been called upon by other actors of prominence to give them his aid in creating their artificial facial characterizaiton. At present Mr. Chaney is working for Goldwyn in "The Octave of Claudius" and it takes him just three hours to make-up for his role of hunchback.

Now It's Charles Jones, Fox Film Star; "Buck" Discarded at Church Christening

INSCRIBED upon the registry of the Church of St. Mary of the Angels, diocese of Los Angeles, under date of September 30, 1921, is a record of the christening of Charles Jones. And, strangely enough, for a christening record, the church book gives the age of the new Charles Jones as 27, and his profession that of a picture player.

Thus it is that officially and finally there passes from the cinema world "Buck" Jones, picture player of renown, and in his stead comes the more dignified and sedate "Charles" Jones. And henceforth he is so to be known upon the screen.

Early on the morning of the date given, there assembled in the picturesque Los Angeles church a group of the friends of "Buck" Jones, who came to witness the unusual ceremony. For the most part the congregation was composed of men and women whose names on the screen are read nightly by picture patrons.

Clad in the vestments of the Episcopal Church the Rev. Dr. Neal Dodd, rector of the Church of the Angels, read the impressive ceremony, assisted by Brother Edwin S. Blake as master of ceremonies. Mr. and Mrs. Robert M. Yost acted as god-father and god-mother, with Thomas Miranda as the third sponsor. In honor of the event, the altar and church were profusely decorated with fronds and flowers.

The change in name was decided upon by Mr. Jones after much discussion and legal device. Since a lad of ten, the world had known only "Buck" Jones. As "Buck" Jones, the youth had roamed the western cow-country, and trekked the wide-stretching deserts which skirt "the divide." It was as "Buck" Jones that he enlisted in the regular army; it was as "Buck" Jones that he won honors during the world war. And it was as Buck Jones that he achieved motion picture fame as a Fox star.

Exit "Buck" Jones. Enter Charles Jones—thereby offering a peculiar paradox, presenting a new star to the screen, yet at the same time introducing a picture player of ever increasing renown.

Wid Gunning Providing Well Balanced Advertising Force for Warren Pictures

WID GUNNING started something last week when he placed a page ad in "Printer's Ink," a weekly publication devoted to the interests of advertising men and newspapers, calling for twenty young men who had had experience in selling advertising, preparing advertising copy and putting over ideas. The advertisement offered these young men an immediate opportunity in the film industry.

Naturally, there has been a flood of applications in Mr. Gunning's mail, and also a steady stream of film men and advertising men who have heard about the new method of operation adopted by Mr. Gunning, who has recently announced his activity in the distributing field.

In discussing his plans Mr. Gunning made it clear that he intends to develop in his sales organization, which is handling the product of independent producers, an organization which will be preponderantly made up of advertising and idea men, properly guided by a sufficient number of experienced film men. Mr. Gunning's argument is that old school film men may be able to sell film, but that they are not efficient in giving to the exhibitor the service due the exhibitor in assisting him in putting productions over so that he may make money with them.

Mr. Gunning is employing more than a score of trained newspaper and advertising men who have had some theatrical experience, and also a half dozen sure-fire showmen who have proven their ability to go into any city and put a picture over in a house that has in the past been in the red ink column.

Exposition Reservations

Herbert C. Wales, general secretary of the Southern Motion Picture Exposition, to be held at Charlotte, N. C., November 29 to December 2, reports the following making reservations for booths, leaving only six of the fifty vacant:

Premier Pictures Corporation, Eltabran Film Exchange, Pathe Exchange, Fox Film Corporation, Southern Theatre Equipment Company, Select Pictures Corporation, Universal Film Exchange, Realart Pictures Corporation, Scofield Music Company, American Seating Company, Robertson-Cole Distributing Corporation, Southeastern Pictures Corporation, Paramount Pictures, First National Film Exchange and Exhibitors' Supply Company.

Theatres Go to Law Over "Why Girls Leave Home"

Papers were served upon Warner's Exchange on Monday summoning the representatives of this distributing organization to appear before Judge Hotchkiss of the New York Supreme Court and state why an injunction should not be issued restraining Warner's Exchange from booking "Why Girls Leave Home" at the Temple Theatre, Union Hill, N. J., previous to the picture playing at the Pastime Theatre, which is under the jurisdiction of the U. B. O. offices.

A representative of Warner's Exchange stated that the picture was originally booked for the Pastime but a mutual agreement between B. S. Moss and Warner's Exchange was made whereby Mr. Moss released the exchange from the booking. The exchange, acting in good faith, booked "Why Girls Leave Home" to Mr. Binkow for a run starting November 3.

Warner's Exchange has placed the affair before the F. I. L. M. Club for adjustment and its legal representative, Mr. Chadwick, will represent the Warner interests before Judge Hotchkiss.

Famous Denies Monopoly

(*Continued from page* 158)

tioned are booked and displayed under the trade name of 'Paramount Pictures.'"

The respondents admit that Famous Players has an interest in a producing company in Great Britain and that it has offices in various cities in the United States, Canada and in foreign countries, as charged in Paragraph 15.

"Solely for Investment."

In both answers, in conclusion, the respondents declare "that all of the stocks of corporations acquired by said Famous Players-Lasky Corporation and all the subsidiary corporations caused to be formed by it as hereinbefore admitted were acquired or formed solely for investment or for the actual carrying on of the immediate lawful business of said Famous Players-Lasky Corporation, or the natural or legitimate branches or extensions thereof, and that none of said stock has at any time been used by voting or otherwise to bring about or in attempting to bring about any lessening whatsoever of competition."

There now remain to be received only the answers of the Stanley Booking Corporation, and Jules Mastbaum.

Invitations Out

Invitations are out for the dinner-dance of the New York Theatre Owners of Chamber of Commerce to be held in the Gold Room of the Hotel Astor on December 3. The reservations are limited to 2,000 orders, filled as received at the office, 723 Seventh avenue.

SCENES FROM WANDA HAWLEY'S NEWEST REALART PRODUCTION, "THE LOVE CHARM"

"Humoresque" Wins Photoplay's Medal as Best Picture in 1920

Two million readers of Photoplay, the widely circulated magazine devoted to motion pictures, have cast their votes in favor of "Humoresque," a Cosmopolitan production, as the finest motion picture produced in American in 1920. The December issue, just off the press, announces the result of the balloting and the consequent award of a gold medal to Cosmopolitan productions. The magazine, of which James R. Quirk is the editor, congratulates Cosmopolitan productions and all concerned with the making of "Humoresque."

Early in the year Photoplay announced it would award a gold medal to the company that produced in 1920 the picture that was judged by its readers as the best photoplay. Ballots were printed in four successive issues and it was not long, the editors said, before their offices resembled an Arctic landscape, so heavy was the return of the ballots.

The medal is of solid gold, weighing 123½ pennyweights, and was executed by Tiffany. The inscription on the obverse reads: "The Photoplay Magazine Medal." On the reverse: "Presented to Cosmopolitan productions by Photoplay Magazine for the production, 'Humoresque,' the best photoplay of the year, 1920."

GOLD MEDAL PRESENTED TO COSMOPOLITAN PRODUCTIONS BY PHOTOPLAY MAGAZINE FOR HAVING PRODUCED "HUMORESQUE," CONSIDERED BY THE MAGAZINE READERS AS THE BEST PICTURE FOR 1920

"Shadows of Conscience" to Be Handled Via Independent Field

After showing "Shadows of Conscience" to many prominently connected with the industry, in Los Angeles, Chicago and New York, W. D. Russell returned October 29 to Chicago and announced this seven-reel feature will be released on the independent market at an early date. His decision to place this special on the territorial-right basis follows a number of very successful showings, trade and private, in which the picture has received some of the finest criticisms ever awarded an independent production.

"Shadows of Conscience" is said to have been characterized as "great," "big" and "real" by reviewers, while exhibitors and producers were free in their praise and generous in their predictions as to the picture's future, basing their remarks largely upon the simplicity and naturalness of the story, for a melodrama with so much action.

Russell Simpson's work has come in for much of the favorable comment. Other members of the cast have also been specially mentioned, including Landers Stevens, Barbara Tenant and Gertrude Olmstead, as well as the author and director, too, Francis Powers and John P. McCarthy.

A splendid outlay of advertising matter, lithographs and accessories, is being prepared for the picture.

Griever Buys Witwer Series

Griever Productions, Chicago, have purchased the rights from Fidelity Pictures for the entire series of twelve H. C. Witwer Comedies, for Indiana and Illinois. The first of the productions is "Fools Rush Out," and the second, which has just been completed, is "The Speaker Sex." Charles Delaney is featured in this series, and Carl S. Fleming directing. The third will be a football story, "The Emancipation of Rodney."

Winther-Reynolds Enters the Field

"Finding Himself," a two-reel comedy drama of Western life featuring Alma Bennett and J. B. Warner, has just been completed under the direction of Carl P. Winther and C. F. Reynolds. This is the first of a series of eighteen two-reel specials which are to be filmed at the Louis B. Mayer Studios. They will be known as Winther-Reynolds Productions and will be made under the supervision of Clifford S. Elfelt.

Winther, formerly associated with D. W. Griffith, and Mr. Reynolds, until recently with the Mack Sennett forces, are co-directing the series. L. A. Corson is in charge of the photography and Everett Shellenberger is filling the role of assistant director. "The Society Buckaroo" will be the second of the series.

New Production Company Formed

With Clifford S. Elfelt as president and general manager, a new film company to be known as Metropolitan Productions, Inc., has been formed to produce special features of five and six reel lengths. The plans of the concern include the making of a series of eight adaptations of famous books. Four unusual pictures to be made from original stories are also a part of the schedule. These will have all-star casts.

The companies will work at the Louis B. Mayer studios, Los Angeles.

New Arrow Comedy

Arrow Film Corporation announces that Morris Schlanck, head of Morris Schlanck Productions, Los Angeles, has produced an unusually humorous comedy under the title of "Stay Down East."

New Hines' Film

C. C. Burr announces that Johnny Hines is expected to return from Canada within a few days and he will immediately begin work on his next picture. The success which this comedian has achieved in "Burn 'Em Up Barnes" has convinced Mr. Burr that the public wants to see clean productions with rapid action and logical sequence and high class comedy and the new production will be built along these lines.

Graphic Announces Several Sales

Graphic Film Corporation has closed the following sales: "Mother Eternal" to E. M. Flashenberg of Popular Film Company of Boston, Feature Film of Winnipeg, and Merit Film Corporation of New York. "The Wrong Woman" to Superior Film Exchange of Philadelphia; Cosmopolitan Film Company of Boston, and to Merit Film Corporation of New York. "A Child for Sale" to Pearce Films, Inc., of New Orleans, and Feature Film Company of Winnipeg. "Ashes of Love" to Superior Film Exchange of Pittsburgh. "Someone Must Pay" and "The Echo of Youth" to Feature Film Company of Winnipeg.

Another Series for Reelcraft

R. C. Cropper, president of Reelcraft Pictures' Corporation, announces a new series of two-reel comedies featuring a well-known comedian, will soon be added to his company's schedule; also that the latest of the single reel Aladdin comedies, "Dry Water," will have several of the Reelcraft stars in the cast, including Bobby Burns, Billy Gilbert and Billy Moran. The picture is said to be out of the ordinary for a single reeler, and shows several shots of races at a county fair taken from an airplane.

The newest Tweedy Comedy is entitled "Moving." It is the ninth of the series.

Many Sales on Mastodon Films

Mastodon Pictures announces the sale of the following territory: "Lonely Heart" to Cosmopolitan Films of Boston for New England; Merit Film Corporation of Detroit for Michigan; First National Exchange of Dallas for Texas, Oklahoma and Arkansas. This production, as well as "Sunshine Harbor," has been purchased by Pearce Films of New Orleans for Louisiana and Mississippi. Jacques Kopfstein announces that he will shortly make a trip to a number of territories for the purpose of closing other contracts and that the company will within a short time announce several new features.

Weiss Will Sail on November 15

To give sufficient time for an advance advertising campaign in the British trade papers regarding the "Adventures of Tarzan" serial, Max Weiss announces he has postponed the date of his sailing to England until November 15. The ads will deal with the merits of the serial and announce Mr. Weiss' forthcoming visit. It is claimed that this is the first time a campaign of this kind has been conducted in the United Kingdom on behalf of a serial. Mr. Weiss will introduce several American ideas regarding exploitation.

Buyers Optimistic

The Film Market, Inc., Robert W. Priest, president, reports unusual activity during the past ten days. Many sales of "The Supreme Passion" and "The Ne'er-Do-Well" were made and several important deals are pending. State rights buyers from most of the key centers called at the offices of the Film Market, in new quarters at 1482 Broadway, and the general opinion was that business in the independent field is improving rapidly.

Timely Booking

"Victory Pageants," a Kineto Review, which details the great homecoming parades that honored the armies of the Allies in London, Paris and New York after the Armistice in 1918, will play at the Strand Theatre during Armistice Week.

H. PAULIS STUDIO
FOR RENT
Fully equipped six offices completely furnished; 16 dressing rooms, carpenter shop, cutting room, projecting room, dark room, flats and motor generator
located at
6070 SUNSET BOULEVARD, HOLLYWOOD
Phone 578395

Keeping in Personal Touch

By FRITZ TIDDEN

MARCUS LOEW will open three theatres in the next month; the State at Los Angeles in two weeks, the Gates Avenue, Brooklyn in three weeks and the State in Newark in four weeks. This makes the culmination of the biggest building campaign in the history of the theatre. Mr. Loew has built and opened thirty-two theatres in the past year. All three new ones will be vaudeville and photoplay houses.

Mr. Loew has personally gone to Los Angeles to arrange for the opening of his State Theatre. The opening of the other two houses will be left in the hands of the staff.

* * *

The latest issue of the A. M. P. A. Bulletin has been issued under the editorship of Herb Crooker, the Pathe space grabber. It is, as usual, full of good stuff, material that we would like to reprint in its entirety. However, one of the best things in the issue is The M. P. Primer, author un-named.

THE M. P. PRIMER

Q. What is a picture of more than five reels called?
A. A feature.
Q. What is an exhibitor who runs a solo with his feature?
A. An enterprising showman.
Q. What is it about a title that draws the crowds?
A. Box office value.
Q. How do you describe a director whose pictures don't make money?
A. An artistic genius.
Q. What is any big producing company?
A. An octopus.
Q. What is a production whose success is doubtful?
A. A Knockout.
Q. What is the cause of motion picture failures?
A. Hot weather.
Q. What is it that an exhibitor can get from merchants for passes?
A. A tie-up.
Q. What does every producer get out each year?
A. Bigger and better pictures.
Q. What happens to a press agent when the boss wants a new man?
A. He resigns.
Q. What is the present status of the motion picture industry?
A. It is still in its infancy.
Q. What is a press agent out of a job?
A. An independent publicist.
Q. What is a critic who pans a picture?
A. An incompetent scribe.
Q. What is a trade paper that attacks big producers?
A. The exhibitors' friend.
Q. What does a press agent do with a big news story?
A. He "places" it.
Q. Describe a star's sudden rise to popularity?
A. Meteoric.
Q. How does a star evidence her pangs for publicity?
A. By temperament.
Q. What does a star have to have to be successful?
A. Histrionic ability.
Q. What is the correct term for stock dividends?
A. Unearned increment.
Q. What does a star do to stimulate grief?
A. Rises to emotional heights.
Q. What is a name line to the scenario writer?
A. It is the bread and butter of existence.
Q. What is an imported British production?
A. An international success.
Q. What is every star and director's last picture?
A. His greatest success.
Q. What is every director with $1,000?
A. An independent producer.
Q. What is the technical term of getting something for nothing?
A. Exploitation.
Q. What does a trade paper do three months in advance of a possible event?
A. It predicts it.

* * *

"The Judge" in his A. M. P. A. Bulletin column: "Suspended Sentences" says:

"Now that Randy Lewis is back from London, I think we ought to get some of our Klan out and kleagle him around to a meeting.

* * *

Reminiscencers might like to know that the Arthur Rankin that appears with Marion Davies in "Enchantment" at the Rivoli Theatre this week, is the grandson of McKee Rankin and nephew of Fannie Davenport and the Barrymores.

* * *

It is understood that Alan Dwan is to make a film version of Washington Irving's "Legend of Sleepy Hollow," using the original scenes for his locations. May we suggest that when the production is made Eastwood Lane's musical compositions, "Sleepy Hollow Suite" is used with its presentation. Lane's stuff is exquisite and would be exactly the proper musical accompaniment.

* * *

D. W. Griffith has taken out a $25,000 policy insuring his next production for a snowstorm before November 20. It is provided in the policy that it must be a "snowstorm that covers the ground with snow and that at least one hour of the storm shall be during daylight."

It is imperative that Griffith have a snowstorm in which to take important scenes in "The Two Orphans," which is now nearly completed. Contracts of several of his principal players in "The Two Orphans" expire November 20, and unless the snow scenes are taken before that time, it will be necessary to make renewals of contracts which will involve a heavy expenditure.

To protect himself against this cost, Griffith sought the insurance policy. So far as the insurance records report it is the first ever taken for a storm to occur. Many have been issued against storm.

The policy was placed through Frank Wilson, a broker, 1476 Broadway, who distributed the risk among eighteen subscribing companies. It was negotiated by A. L. Grey, general manager of D. W. Griffith, Inc.

* * *

Among the visitors to Arrow offices during the past week were C. L. Stevenson of Toronto, Ontario, Messrs. McConville and Patten of Boston, Bob Lynch, Jay Emanuel, Tony Luchese, Dave Siegel, all of Philadelphia, Herman Rifkin, of Boston, Webster of Syracuse and Jacobs of Cleveland.

* * *

Society will join hands with literature, as represented by the notables writing for the screen in Los Angeles, in staging the biggest party of the season in the ballroom of the Ambassador hotel on December 1. Names of renown in the world of books, plays and motion pictures are contained in the personnel of eight committees now materializing plans for the ball of The Writers, the exclusive club of the film community. Marion Fairfax, chairman of the entertainment committee, has appointed the following chairmen of sub-committees:

Thompson Buchanan, promotion committee; Mary O'Connor, floor committee; Albert LeVino, committee on tickets and finance; Bob Wagner, committee on publicity and subtitles; Jeanie MacPherson, cabaret committee; Frank E. Woods, June Mathis, favors committee. A special committee on patronesses is composed of Mrs. Rob Wagner, Mrs. Albert LeVino, and Mrs. Thompson Buchanan.

Proceeds of The Writers' first public entertainment will purchase athletic equipment for the new $50,000 clubhouse at the corner of Sunset boulevard and Las Palmas avenue.

The Writers was organized by the Screen Writers' Guild of Authors' League of America, and already boasts a large associate membership of artists, composers, sculptors, and other persons engaged or interested in the arts. Officers of the guild are Frank E. Woods, president; June Mathis, vice-president; Eugene Presbrey, executive treasurer and secretary; Dwight Cleveland, recording secretary.

* * *

Armistice Week will be celebrated in all the Broadway theatres with

Reprinted by permission of Shadowland

GLORIA SWANSON

Wynn, one of the Greenwich Villagers now living in Paris, made this watercolor of the Paramount star

One of Selznick's photoplays locates "The Prophet's Paradise" in Turkey with a slave mart the big scene. But America will still remain the propheteer's paradise, especially when slaves to Thanksgiving dinners attempt to locate turkey somewhat nearer "A Man's Home."

special programs and appropriate decorations.

* * *

Elmer Pearson, general manager of Pathe, left this week for a tour of exchanges.

* * *

John C. Ragland, who was reported in these columns as having gone to the First National Get Together at Chicago in the interests of Charles Ray, did not return to New York at the conclusion of his business in the Windy City. A telegram to the Kane offices informs his green eyed colleagues that Ragland is en route for Toronto, Canada, where he will liquidate some personal affairs, returning in time to recuperate on Sunday.

* * *

S. R. Kent, general manager of distribution, Famous-Lasky, has issued a call for a meeting of Paramount district and branch managers to be held at the home office, 485 Fifth avenue, on Monday, November 14, and continuing thereafter for six days.

Mr. Kent will preside at the sessions and it is expected that twenty-five sales executives will attend.

* * *

Moving Picture Weekly, the Universal House organ, publishes an occasional poem under the pseudonym of Peter Pepper. It seems that Monsieur Pepper is anybody that has at the time being a bright idea in verse form. During a recent week none else than old Ben Grimm's Jersey mind became versely inspired with the following excellent result:

THE CENSORSHIP BLUES

Beautiful moonlight—garden scene—
A close-up warm with Life.
Tender tale of a plighted troth
Sans sorrow and sans strife.
And a little room where censors sit
And cut
And cut
And cut.
Wonderful girls in bathing suits
Frolicing on the beach.
Thundering surf and laughing winds—
A scene your heart to reach.
And a sombre place where censors stalk
And clip
And clip
And clip.
Two-fisted men in corduroy
Fighting—as real men will—
Out in the heart of the silent woods.
Fighting a fight to kill!
And a gloom-filled hole where censors strut
And chop
And chop
And chop.

* * *

M. C. Levee, general manager of the Brunton Studios, is making another visit to New York.

* * *

Max Goodstein, of Chicago, is in town.

* * *

C. A. Meade, well known in the industry for many years, has just been appointed general sales manager of the Russell Productions. The organization's first big picture for release is "Shadows of Conscience."

* * *

Bernie Fineman and Bennie Ziedman are in from the Coast, and are stopping at Frank Case's Algonquin Hotel.

* * *

When in the name of heaven are the trade papers going to quit printing that story about the girl who thought Rex Beach was a Summer resort. It was original around the time Beach's first book was published and has been going strong ever since.

* * *

Sol Lesser has arrived from California and will remain in New York a month at least, to arrange the distribution of Jackie Coogan's "My Boy."

* * *

William Bitzer, for many years cameraman for D. W. Griffith, has signed a contract with Fox.

* * *

Another visitor in our midst is Jesse D. Hampton.

* * *

Hiram Abrams will become a seafarer on November 12, entrusting himself to a steamer for Europe.

* * *

"After the Show," "Footlights" and "The Playhouse" are not the only theatrical stories coming to the screen. Larry Semon is composing a comedy of the two-a-day which he will dedicate to Mister Pantages, Mister United Booking and Mister Orpheum.

* * *

Arthur Brilant, about whom much has been said in these columns both lately and in the past, has effected some excellent publicity for the Sennett production, "Molly O," among which were some valuable tie-ups with various sorts of merchandise such as hats, shoes, silk and biscuits. The latest is playing cards. And with shrewd observation, the only article in all the list he has brought us as a present was a pack of the "Molly O" playing cards.

* * *

Monty Banks, the Warner Brothers comedian, was injured in an automobile accident in Los Angeles recently, and has been confined to a hospital for three weeks. While the exact nature of the injuries incurred by Mr. Banks are not known, it is reported that he will be up and about again in about two weeks. Mr. Banks is due to start work on his new series of fun-makers for Warner's on November 1.

* * *

The social organization, which explains itself by its name, the Motion Picture Salesmen, Inc., is to hold a dinner and dance November 20, at the Hotel Commodore. It is expected that 1,500 persons will be present. A number of stars have promised to be at the affair, and other organizations in the industry have signified a willingness to aid in any way they can.

The money accrued from the affair will be used as a sinking fund for the purpose of building a clubhouse for the use of the boys during their leisure hours, and as a loan department whereby moving picture salesmen can be financially aided should he be temporarily out of employment. An employment bureau will also be maintained.

* * *

James Livingston has arrived in New York City to confer with the other officers, W. D. Garwood, business manager, and Victor B. Fisher, general manager, of Associated Photoplays, relative to increasing the business and enlarging the quarters.

* * *

Edward Weitzel, associate editor of Motion Picture World, has written a book entitled, "Intimate Talks With Movie Stars," which will be ready for distribution December 10. The book contains twenty pen pictures of famous stars. These talks are bright, humorous and unusual in style and interest as viewed from the standpoint of the motion picture "fan."

The book is beautifully bound, and contains also twenty photos of the stars on heavy gloss paper, with fasimiles of their autographs. The retail cost of the book, which is $1.50, is an additional attraction at a time when few books of similar quality and contents can be procured for this very low cost.

* * *

The friends of Alice Joyce, who is Mrs. James Regan in private life, will be interested to hear a daughter was born to her October 28 at the Women's Hospital, 110th street and Amsterdam avenue. According to the latest reports, mother and daughter are doing well. This is Mrs. Regan's second child, her first being a daughter born to her when she was Mrs. Tom Moore. The latter—little Mary Alice Moore—is now about five years of age. The admirers of Miss Joyce are wondering if she will return to the screen. She retired from the Vitagraph Company about five months ago to await the birth of this child. Her husband, James Regan, is the son of the former owner of the Knickerbocker Hotel.

* * *

Pathe's pen pushers pursue no longer their peaceful paths of publicity promotion apart from the peering eyes of the patient public, but suddenly with the cyclonic speed of a shooting star, simulating the splendor of the subway sun, two of its talented typewriter ticklers have transmigrated triumphantly into the territory of the theatre. Blossoming in brilliance before a bewildered bunch of reticent reviewers they found themselves firmly fixed in the film firmament of fame. On account of their acting ability they attained an altitude of accomplishment which presages a permanent place in the affections of film fans. So simple a stunt as "sniffs and sneezes" shown at slow speed is responsible for the rapid rise to the rapturous regions of screen superiority and certain success. Oh, any way, Herb Crooker and Frances Rosett, of the Pathe publicity staff, show in slow-motion in Pathe Review No. 129, just how to sneeze successfully. Don't miss it!

* * *

Douglas Fairbanks is learning that he can't please everybody. Most of his admirers approve of the D'Artagnan mustache he cultivated for the star part in "The Three Musketeers," but among the stories trickling back home after the ar-

Such Is Movie Life.

"Life's Darn Funny," declares one film.

"Is Life Worth Living?" questions another.

But the optomistic title says, "It's a Great Life."

This grey-wash sketch of the Universal star was done by Segura, the noted Spanish artist of the modernist school

Scene from "Be Reasonable," a Mack Sennett comedy, released by First National

rival in Paris of Mary Pickford and Mr. Fairbanks is one related by the correspondent of "L'Oeure," who reported the arrival at Cherbourg of the two film stars.

After the two had greeted and been greeted by newspaper writers, news and motion picture camera men, and had signed a hundred or so autographs at the behest of scores in the big crowd that gathered at and near the landing pier, Miss Pickford and Mr. Fairbanks started toward their automobile.

In the throng there was one young woman, more persistent than all the rest in continually fighting her way through the crowd close up to the world's picture favorites. Finally they paused for a final hand-wave before getting into their car. This gave the young woman her opportunity, and she got a good "close-up" of Mr. Fairbanks. She gazed earnestly and long. Disappointment overspread her face. She turned away, as if heartbroken, and

WELCOME TO AMERICA, GUY NEWALL!

And may Americans greet you with the same open spirit you greet our boys in England. The English actor arrived in this country this week

The movies have no corner on "Respectable by Proxie." Many men are represented in church by their wives.

the reporter of "L'Oeure" declares he heard her murmur to herself:

"Why the devil did Douglas let his mustache grow?"

* * *

Leslie Jordan has resigned his position as assistant to Vivian Moses, in the Fox advertising and publicity department.

* * *

Two of the Hodkinson field force, not to be outdone in celebrating "Hodkinson Month," were married last week. One of the happy benedicks is Ray Nehls, of the Indianapolis office, and the other, Ralph Peckham, who has been handling Hodkinson product in Detroit.

This double event seems to run contrary to the forthcoming release in the Hodkinson series of great masterpieces—"The Bashful Suitor."

* * *

Employes of International Films, producers of Cosmopolitan Productions, held a Hallowe'en party on the lower stage floor of the studio the night of Saturday, October 29. A large section of the stage was devoted to the festivities and was decorated with pumpkin lanterns,

"Broadway and Home" are "World's Apart" for many visitors to Manhattan.

festoons of colored paper and autumn leaves.

Ducking for apples, pinning the tail on the donkey and other games were played. A jazz band provided music for dancing. More than one hundred studio employes attended. The committee in charge consisted of Edward Kane, property manager; E. S. F. Fennell, technical director, and M. J. Connolly, casting director. Miss Eleanor Williams was hostess of the affair.

* * *

W. Ray Johnston, vice president of the Arrow Film Corporation, accompanied by Special Representative J. S. Jossey, left Thursday night for Boston, where they will attend to some important business connected with the Arrow Film Corporation. They are expected back at the Arrow office the forepart of the week.

* * *

The wedding of Charles Holland Duell, president of Inspiration Pictures, and treasurer of the New York State Republican Committee, and Lillian Tucker, took place October 29 at the country home of the bridegroom's brother, outside Philadelphia.

The ceremony was performed by the Rev. Alvin Bird, and was witnessed by several hundred guests, over a hundred going from New York on a special Pullman train.

The bride was attended by Mrs. Ralph Kellard, of this city, as matron of honor. The Misses Bertha Mann, of California, and Florence Fair, of New York, were the bridesmaids. William S. Duell acted as best man for his brother, and the ushers were Senator Holland S. Duell, another brother; Hamilton Fish, Jr., Paul Kiernan. Walter Camp, Jr., and J. Boyce Smith, Jr., the law partner of the bridegroom.

Mr. and Mrs. Duell left later for the Virginia Hot Springs, and will be at home after December 1 at the Ritz-Carlton.

Three of the noted Sennett beauties seem to be interested in the strangulation across the page

Selznick Film Opens Theatre

The Select organization in making its drive to place Selznick pictures on every available screen during "Selznick Week" will be greatly aided in the Kansas City territory by the fact that Conway Tearle, in "After Midnight," was selected as the opening photoplay, in conjunction with vaudeville, at the newly dedicated Orpheum Jr. Theatre. The fact that Zena Keefe, also a Selznick star, supported Mr. Tearle in this attraction, made "After Midnight" an especially fitting adjunct to the vaudeville in which the Orpheum Circuit specializes, because Miss Keefe was a featured player in vaudeville before entering the Selznick star set.

Contracts from Big Theatres for "A Man's Home" Multiply

Important bookings on "A Man's Home" are being added to the ever increasing list in the Selznick Corporation's offices every day. Ascher's Roosevelt in Chicago and the entire Ascher Circuit, Crandall's Metropolitan and the entire Crandall Circuit, Roth's California in San Francisco, the Boston Theatre in Boston, and the Black Circuit, covering all of New England, are cited as the type of houses which have been convinced of the superior value of the attraction.

The drive to place "A Man's Home" is being actively waged by the selling forces of the Selznick organization, but there are evidences at the home offices in New York City that the big picture by Anna Steese Richardson and Edmund Breese, directed by Ralph Ince, has something pushing it that very rarely gets back of a photoplay production. The complete approval of the story and production by motion picture authorities—and, more importantly, of the big publishing interests with which Mrs. Richardson is identified—seems to have started a wave of interest which cannot fail to send the picture over the top as one of the real successes of recent years.

Exhibitors in towns and cities throughout the country are being asked when the picture is scheduled for their houses, the inquiries coming from members of women's clubs with whom Mrs. Richardson is in constant correspondence by reason of her position as associate editor of Woman's Home Companion.

Starts New Picture

J. L. Frothingham Productions has started work on a new feature photoplay temporarily titled, "The Man Who Smiled." "Ted" Sloman is directing and "Tony" Gaudi is in charge of the camera work. The cast includes such well-known names as Marcia Manon, William V. Mong and Mary Wynn. The editing of "A Bridge of the Gods" at the Frothingham studio is well under way. Both "A Bride of the Gods" and "The Man Who Smiled" will be released by First National.

Story for Gibson

Courtney Ryley Cooper's latest story, "The Land of the Lost," has been purchased by Universal for Hoot Gibson, it is announced by John C. Brownell, scenario editor. It is a story of romance in the cattle rustling country.

The story is now running in the Western Story Magazine, and is said to be one of the best stories by Cooper.

AU REVOIR, BUT NOT GOOD-BYE!

Charles Ray bids adieu to his film editor, Harry Decker, prior to entraining for his first trip to New York

National Campaign on "His Nibs" Starts with Saturday Evening Post

Alexander Beyfuss, vice president and general manager of Exceptional Pictures Corporation, issues a statement that in conjunction with the release of Charles (Chic) Sale in "His Nibs," the first of a series of Exceptional Pictures to be made with that star, a campaign will be instituted which will be nation-wide in its scope. In accordance with the plans now under consideration a series of advertisements will be used in the trade papers and in the regional motion picture publications, and in addition, national publicity mediums will be in the schedule.

Foremost among the magazines to be used in assisting to bring the knowledge of this feature play to the attention of the public will be the Saturday Evening Post.

Full page space will be used in this publication, this being the first time in the history of the industry that a production marketed on the State Rights plan has been advertised in this national publication.

Charles (Chic) Sale in "His Nibs," as recently announced, will be distributed in the independent field by His Nibs Syndicate, Inc., of which organization L. L. Hiller, long known in this branch of the industry, is president. The splendid results he anticipates from this Exceptional Picture will be augmented by the fact that in the Saturday Evening Post alone in excess of two million pieces of copy in one issue will find their way into every part of the United States. It is variously estimated that from eight to ten million persons read every issue of the Saturday Evening Post.

Many Inquiries Received

Inquiries covering the entire territory of the United States, which is controlled by His Nibs Syndicate, Inc., have been received at the offices of that corporation, and prompt disposal of the rights are expected to be made. In order that the independent buyers may receive the benefit of the big campaign which has been planned, no time will be lost in putting it into operation. With the current issues of the various trade journals, as well as the regional publications, advertising pages will carry their messages to the exhibitors of the country.

Because the unusually favorable features of Chic Sale's first motion picture will be made so obviously apparent to the theatre owners, the independent exchanges will find in their possession a feature which has already been sold for them—not only to exhibitors but to the public as well.

The demand already evident for "His Nibs" has naturally been created to a great extent by the advertising heretofore released, and when it is considered that up to the present time the campaign has merely been started, the criterion which has been established argues an overwhelming demand for the Chic Sale picture everywhere.

Mary Pickford Picture Wins Plaudits of Atlanta Crowds

Mary Pickford and her latest United Artists production, "Little Lord Fauntleroy," won the plaudits of all Atlanta without the semblance of a struggle. This film feature, shown at the Howard Theatre to capacity audiences, quickly won enthusiastic praise from the critics and the public flocked to see the film version of the famous story and to view Miss Pickford in her equally famous dual role of the little lord and "Dearest," his mother.

"In Mary Pickford's 'Little Lord Fauntleroy' the screen at last gives a coherent idea of just what a power for betterment it can be," wrote Fuzzy Woodruff in the Atlanta Georgian. "This picture should not be catalogued among those which have uplift as a mission. It has no such mission—it simply has certain inherent worths that bring instruction and teach morals by their own force. In the first place 'Little Lord Fauntleroy' comes mighty close to being classic literature. Miss Pickford has taken a story that has stood the test of time and screened it without recourse to the modernities. As a result she has come pretty close to putting real literature on the screen. And in it she scores an artistic triumph; she reaches heights that are seemingly unscalable."

Roy C. Flanagan, in the Atlanta Journal, declared that Miss Pickford in "Little Lord Fauntleroy" has given another film that is going to be placed in the libraries of the world and shown to future generations.

SCENE FROM MARIE PREVOST'S NEWEST UNIVERSAL PRODUCTION, "NOBODY'S FOOL"

Wanda Hawley in a Comedy Drama

Wanda Hawley, in a "role of diverting humor and touching drama," is what Realart promises in Miss Hawley's new picture, "The Love Charm." The theory is expounded that a girl or woman can have the man she wants by using the almost infallible law of symbols, and playing upon his subconscious memories of the things that were dear to him in childhood and youth.

In other words, the old time vamp who made use of her physical charms to ensnare the unsuspecting male has been succeeded by a new and subtle siren who uses her brains. Indeed, so complete has been the reversal in this story by Harvey O'Higgins that when Miss Hawley, as the heroine, dons a "low-and-behold" gown and does a snappy modern dance, she turns the hero completely against her.

Rush Booking on Ray Football Film

The showman sense that sees box office value in a football photoplay at this season is responsible for a stimulated booking record this week for Charles Ray's "Two Minutes to Go." The star's latest First National release had opening runs in New York, Atlanta, Oklahoma and Des Moines, in each of which the football appeal added appreciably to the normal drawing power of Charles Ray's name. Successful tie-ups in New York and Des Moines point the way to the exploitation possibilities for this subject in any town which has a school team, professional team or athletic society.

The success of the film in New York City, in its initial screening by the Strand Theatre, is attested to by Manager Joe Plunkett, who put on one of the most elaborate exploitation campaigns ever undertaken by his house. A tie-up whereby the football teams of Columbia, N. Y. U., Fordham and C. C. N. Y. occupied boxes at the Strand on different nights during College Week resulted in a highly stimulated attendance by the student bodies of each university.

Has Diversified List for Release

Julius Stern announces that Century Film Corporation will release for November a diversified list of comedies. One will star Charles Dorety and Bartine Burkette, the new Century beauty, one Brownie the Wonder Dog, one Baby Peggy the two year old star, one Teddy the former Mack Sennett great Dane, and one Harry Sweet.

R-C Men Are Wreathed in Smiles as Business Keeps on Increasing

With the Hollywood studios humming with activity on productions starring Pauline Frederick, Sessue Hayakawa and Doris May, with L. J. Gasnier and William Christy Cabanne hard at work on other important attractions, and with bookings piling up in the various exchanges—many for the full program known a sthe R-C Twenty-Six R-C Pictures has every reason to smile an dkeep smiling, according to Charles R. Rogers, general manager of distribution.

"We want to be known as 'the smiling organization,'" remarked Mr. Rogers. "We have plenty of reason to be happy. The response of exhibitors throughout the country to our program for the year has been most gratifying. The clouds of doubt have vanished and in their place obtains a spirit of optimism that cannot but help the industry tremendously."

Another factor for which R-C Pictures has good reason to wear an expansive smile, according to Mr. Rogers, is the eagerness with which hundreds of exhibitors have responded to the idea of observing the month of November as R. S. Cole Month, in recognition of the president of the R-C organization. Advices received at the home office from many of the branch managers indicate that R. S. Cole Month will establish new records in the volume of bookings. Mr. Rogers doesn't hesitate to predict that November will show greater sales results than any other month in the history of R-C Pictures.

He bases his prediction on three factors. First the advent of real "show weather," by which the industry as a whole will be benefited. Second, the high calibre of the R-C subjects which will be available to exhibitors during the month of November. These include not only a wide range of early releases, but such box office attractions as Pauline Frederick in "The Sting of the Lash," Sessue Hayakawa in "Where Lights Are Low," "Shams of Society," with an all-star cast including Barbara Castleton and Montagu Love; William Christy Cabanne's special, "The Barricade," and others. In addition, there will be the big special, "Possession," produced by Louis Mercanton, of France, and based upon the novel "Phroso," by Sir Anthony Hope. "Possession" is a bid of French producers against the productions made in Germany and recently screened in the United States.

With such a program for R. S. Cole Month, Mr. Rogers feels that each of his smiling branch managers will turn in a new record in bookings for November.

Atmospheric Problem Solved at Paramount's Studio in London

The atmospheric problem which has seriously handicapped production ever since the opening of the Islington studio of Famous Players-Lasky British Producers, Ltd., has at last been solved, according to a statement from the New York office of the Paramount organization. A system of air purification, designed by one of the foremost English engineering companies and now in successful use at the studio has brought the desired relief and is expected to pay for itself through the saving of time on a single production.

It was a year ago in October, during the filming of Donald Crisp's production, "Appearance," that the studio management first realized fully what havoc London climate could play in the making of a motion picture.

Since then, the Carrier Engineering Co., Ltd., has been at work on a device to eliminate the trouble. By an elaborate system of air-washing and subsequent heating under pressure, the air within the studio is now kept perfectly clear and not a day has passed when conditions have not been ideal for interior photography.

Mary Pickford Film Captures Chicago People

Mary Pickford's "Little Lord Fauntleroy" boyishly swaggered into the Randolph Theatre, Chicago, just as Douglas Fairbanks' "The Three Musketeers" dashed out to keep other engagements, and immediately Chicago's critics and public were captured anew, and there wasn't the slightest interruption of the capacity crowds that had been filling the Randolph every day from early to late.

"If you doubt the use of that modest title, 'America's Sweetheart,' just hear the crowd in the packed Randolph roar with sympathetic affection for Mary Pickford, a spirited, humorous, fighting 'Little Lord Fauntleroy,'" said "the Observer" in the Chicago Herald Examiner.

"As a tomboy and a comedienne Mary is all the public says of her, and as an actress depicting adult emotions she is a beautiful woman. White-haired men and women were laughing laughs that had gone unlaughed for thirty years, and moving their knees up and down gently as if dream children were sitting there."

"Bring Him In" Widely Featured

From the very outset "Bring Him In," starring Earle Williams, proved a sensation, Vitagraph says. It has been featured in some of the biggest houses of the United States and it is believed that within the next six weeks it will have played to three-quarters of the really big and high-class houses of the entire Dominion of Canada. It is making a sensation in the Dominion, it is reported, as practically all of the action takes place in the rugged Northwestern territory of Canada.

Word from Toronto, just received at Vitagraph's executive offices, stated that the picture had been booked over the entire Paramount circuit, from coast to coast. It also has been booked solid over the Griffin circuit in Canada.

Says Franchises Are Going Fast

Goldwyn franchises have been going like the proverbial hot cakes, says an announcement from Goldwyn Pictures Corporation. It limited the number of franchises which it would grant in the United States to 2,000 and that number has almost been reached. The number cannot be exceeded and exhibitors who want the franchise and apply after the quota has been filled will be disappointed, Goldwyn states.

Addition to Realart

Two new projection rooms have just been completed at the Realart West Coast studios. This valuable addition will make considerably easier the cutting and titling of future productions of the five Realart stars.

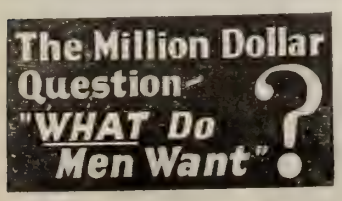
Educational's Drive Brings Maximum First Run Bookings

While bookings of Educational Pictures on Broadway are showing a steady increase, branch exchanges are reporting to the home office an unusual boom in first-run business in many other parts of the country as a result of Educational's big fall sales drive, according to announcement this week by E. W. Hammons, president of Educational.

In several cases, Mr. Hammons stated, these reports show maximum first-run bookings, and virtually every branch in the country is showing an increase. On Broadway, Educational's two-reel comedies and single-reel scenics and novelties are keeping up with the fast pace set by Selig-Rork Photoplays. Last week saw the new Mermaid Comedy, "Robinson Crueso, Ltd.," featuring Lloyd "Ham" Hamilton, at the Strand. There have been from one to five or six Educational Pictures on Broadway every week since the increased fall business began.

The Far West branches lead the way in the matter of maximum first run bookings, according to the statement made by Mr. Hammons. The manager of the San Francisco exchange, reporting an extraordinary number of first run bookings, wrote that, "This schedule will make the rest of the boys sit up and take notice when they realize that our exchange has six first runs in one week in the largest houses in San Francisco."

"We are closing the last week of the first year's business in Denver," says a report from the manager of the branch in that city, "and you may rest assured that it is going to be the biggest week that the Denver office has ever had. These are all first runs and the best houses in the city." He then reports the bookings.



SCENE FROM HARRIS DICKSON COMEDY, "THE BEAUTY CONTEST," RELEASED BY PATHE

PROLOGUES DESIGNED BY EDWARD L. HYMAN, MANAGING DIRECTOR OF THE STRAND THEATRE, BROOKLYN, FOR THE PRESENTATION OF FIRST NATIONAL'S "BITS OF LIFE"

Goldwyn Picture Adapted from "The Mother"

Goldwyn's next big picture to be added to the list that contains already, from the company's fifth year product, "The Old Nest," "Dangerous Curve Ahead" and "Doubling for Romeo," is "Poverty of Riches," directed by Reginald Barker and adapted from Leroy Scott's story, "The Mother." It has received wide bookings throughout the country.

This is the picture that Goldwyn declares to be one of the greatest human documents the screen has ever reflected. It is the story of a young married couple who defer having children despite the wife's longing for them, until the husband has won big social and financial standing in his community.

The cast is one of the greatest that has ever appeared in any photoplay, Goldwyn says. In the leading roles are Richard Dix, John Bowers, Leatrice Joy and Louise Lovely. Others playing important parts are Irene Rich, DeWitt C. Jennings, Dave Winter, Roy Laidlaw, John Cossar, Frankie Lee and Dorothy Hughes.

Dorothy Dalton and Katterjohn Have a Reunion

Two famous screen names—Dorothy Dalton, actress, and Monte M Katterjohn, scenario writer—again will appear on the same billing, for the first time in several years, with the showing of George Melford's production for Paramount, "Moran of the Lady Letty," now under production at the Lasky studio.

It will be recalled that "The Flame of the Yukon," the first great picture of Miss Dalton's screen career and the one which skyrocketed her popularity, was an original scenario from Mr. Katterjohn's pen.

"Bits of Life" Has Effective Prologue at Brooklyn Strand

Ten numbers and fifteen principals were used at the Brooklyn Mark Strand in an elaborate version of Gilbert and Sullivan's mystical travesty of Japan, "The Mikado," which Managing Director Edward L. Hyman produced with rich scenic mountings and effective costuming as one of several prologues designed to provide an atmospheric setting for the photo-production, "Bits of Life," which theme was made from four separate stories, one of which was founded on Hugh Wiley's Far East romance, "Hop."

In this eighteen minute version of "The Mikado," the Brooklyn Mark Strand not only continued its fall course in grand and comic opera, but built an elaborate production for "Bits of Life," and gave ample opportunity for the Mark Strand operatic stars to show their best and the ballet group to indulge in charming and inspiring folk dances of Japan.

A Japanese garden set gave Oriental color to the presentation. The opening chorus from "The Mikado" revealed Mark Strand soloists and dancers, the women in brilliant Japanese fete costume and the men in the colorful dress of Japan. In this opening number the Mark Strand Mixed Quartette sang with the women participating in a Japanese drill in which festoons were used effectively.

Paramount Publicity Big Help in Putting Over "Experience"

Paramount publicity helped at least fifty per cent. in putting over the George Fitzmaurice picture, "Experience," at the Broadway-Strand Theatre, Detroit, according to Phil Gleichman, president of the Broadway-Strand Theatre Company.

During the production of "Experience," Jerome Beatty, director of Paramount publicity and advertising, arranged for beauty contests in two newspapers, the Daily News of New York and the Detroit News. Each paper selected the most beautiful girl in its city to compete for the role of Beauty in the picture. The New York girl, Miss Edna Wheaton, won and Miss Juliette Henkel, of Detroit, niece of a prominent Michigan banker, was assigned the role of Charm. Columns of publicity on the stunt were printed in both papers.

The result of this publicity was described by Mr. Gleichman in a letter to Mr. Beatty as follows: "I am glad to say that we had a very good week with 'Experience' last week; gross $11,500 in the face of very heavy opposition. Charlie Chaplin at the Madison in his new picture, and Theda Bara in person at the Adams Theatre. I am frank to say that the Detroit News campaign with this picture helped us at least fifty per cent."

New Pearl White Film Being Made

Herbert Brenon is directing Pearl White in a new picture at Fox Film Corporation's New York studios. The picture is being made under the title, "Discontent." Miss White appears in the role of a woman of wealth and high social position. The screen version was prepared by Julia Tolsva.

Brenon, who first rose to fame years ago as a director for Fox, rejoined the latter recently and this is his first picture under the new arrangement. Among his best known achievements in the old days were the Fox spectacles starring Annette Kellerman.

Fritzi Brunette Is Leading Woman for New Holt Production

Fritzi Brunette appears as leading woman in the cast just chosen for Jack Holt's second Paramount star picture, "The Devil Driver," based on a story by Peter B. Kyne. The adaptation is by A. S. LeVino. Joseph Henabery is the director again, having recently completed the first star picture with Mr. Holt, "The Call of the North."

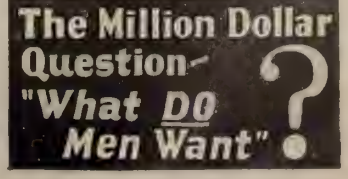
Fritzi Brunette is a brunette in complexion as well as by name and is a Georgia girl. Her last work in Paramount pictures was in Hugh Ford's picture, "The Woman Thou Gavest Me." She has played important roles with many of the biggest companies and is regarded as one of the cleverest actresses on the screen and one of the most attractive.

Wade Boteler, Mabel Van Buren, Will R. Walling, Herbert Standing, Fred Huntly, J. P. Lockney, Betty Francisco, Sylvia Ashton, Bobby Mack and one or two others yet to be chosen, complete a cast of real excellence.

An Indorsement

Prof. William Lyon Phelps, Lampson Professor of English Literature at Yale, has indorsed unqualifiedly and without solicitation the Douglas Fairbanks' film production, "The Three Musketeers," which he saw when this picture was being shown at the Shubert Theatre, New Haven. He termed it "a clean, inspiring picture."

PLACE YOUR CLASSIFIED ADS IN MOVING PICURE WORLD



Charles R. Rogers Predicts that November Will See All R-C Booking Records Smashed

So enthusiastic has been the response of exhibitors to R-C Pictures' idea of calling the month of November R. S. Cole Month in honor of its president and to the extensive business drive which will cover that period, that Charles R. Rogers, general manager of distribution, doesn't hesitate to make the prediction that all booking records of his concern will be broken.

Every department of R-C Pictures is co-operating to the utmost in the effort to pile up bookings as a tribute to Mr. Cole. Special instructions have been sent by General Manager Rogers to the various branch managers; special publicity and advertising material has been prepared for the assistance of the exhibitors and every member of the R-C organization, from general manager down, will be on his toes and prepared to put forth his best on November 1, when the drive is scheduled to begin.

Some of the most important productions ever turned out of the R-C studios at Hollywood will be available to exhibitors during R. S. Cole Month. In addition to having a wide range of early releases from which to choose, exhibitors also will be able to book such subjects as "Where Lights Are Low," starring Sessue Hayakawa; "The Sting of the Lash," starring Pauline Frederick; "Shame of Society" with an all-star cast, and others of equal calibre.

It is also announced that "Possession" will be released on November 20, thereby making this French-made subject available to exhibitors during R. S. Cole Month. "Possession" was produced by Louis Mercanton, called "the Griffith of Europe." It was founded upon Sir Anthony Hope's novel, "Phroso," which was published in 1896. "Possession" is said to contain some of the most strikingly beautiful scenery ever presented in a film drama. It is a blend of romance and clean cut adventure.

In addition to this production R-C Pictures also will offer during November two others which are said to be of high attraction value. They are "The Lure of Jade," in which Pauline Frederick is said to give a brilliant characterization, and "Silent Years," a Gasnier special based on the novel, "Mam'selle Jo," from the pen of Harriet Comstock. The Frederick vehicle is to be released November 13, while "Silent Years" will be presented on November 27.

Of great interest to exhibitors in cashing in one the exceptional box office potentialities of R. S. Cole Month, as outlined by Mr. Rogers, is the plan to give them all advertising accessories absolutely free during the month of November.

Paramount Lists "After the Show" and "Beyond"

William DeMille's production, "After the Show," and Ethel Clayton in William D. Taylor's production, "Beyond," are the feature releases scheduled by Paramount for October 30.

The William DeMille production is an adaptation of a story by Rita Weiman. "The Stage Door" was the original title of the story and it appeared in the Saturday Evening Post. The scenario was the joint work of Hazel McDonald and Vianna Knowlton.

As the title implies, "After the Show" is a story of the stage and its people. Three players of prominence are featured—Jack Holt, Lila Lee and Charles Ogle. Jack Holt has the role of a millionaire "angel" of a musical comedy show to which Lila Lee is attached as a chorus girl. Charles Ogle plays the part of an aged stage doorkeeper whose love for the unsophisticated chorus girl is one of the most impressive features of the story. In addition to these players, the cast includes Eve Sothern, Clarence Burton, Carlton King, Shannon Day, Stella Seager and Ethel Wales, the last named playing a "bit" as the landlady of a rooming house.

Henry Arthur Jones, the British novelist and playwright, is the author of "Beyond," which William D. Taylor produced for Paramount with Ethel Clayton in the stellar role. The scenario was written by Julia Crawford Ivers.

The picture handles most interestingly a theme dealing with the problem as to whether spirits of the departed ever return to earth, enabling us to communicate with them. Ethel Clayton as the heroine of the strange story reveals that she possesses that intellectual quality which is so necessary in the successful interpretation of the story which has so much to do with things supernatural.

Charles Meredith is Miss Clayton's leading man, while the supporting cast includes Fontaine La Rue, Earl Schenck, Winifred Kingston, Lillian Rich, Charles French, Spottiswoode Aitken and Herbert Fortier.

Gives New Titles

The titles of three forthcoming Realart pictures are announced for early release: "The Love Charm," by Harvey O'Higgins for Wanda Hawley; "First Love," by Sonya Levien for Constance Binney; and "A Homespun Vamp," by Hector Turnbull for May McAvoy. They will be respectively the tenth, eleventh and twelfth of the current season.

Dedicate Theatre with Ray Picture

Charles Ray's "A Midnight Bell" was selected for the dedication performance of the new Wilshire Theatre, called the most beautiful neighborhood house of the West Coast Theatres, Inc., in Los Angeles. The new picture palace opened to the public on Thursday evening, October 20.

Jackie Coogan was chosen to dedicate the new house and appeared in person, pressed the button releasing the screen curtain and welcomed the first night audience. Stars from the various studios made reservations for the evening and these together with representatives of the entire industry made the affair a gala occasion.

The Wilshire is under the direction of Glenn Harper, who manages also the Hollywood, Apollo and Windsor. The theatre seats 1,000 and practically one-half of the orchestra is provided with luxurious leather divans. The decorations establish an advance in the embellishing of intimate neighborhood houses.

Lloyd Hughes in "Hail the Woman"

A masterful study of "character-transition," one of the most difficult elements to interpret either on the stage or on the screen, is given by Lloyd Hughes in his role of "David Beresford," in Thomas H. Ince's "Hail the Woman," soon to be released by Associated First National Pictures, the releasing company states. Lloyd Hughes has, it is said, been highly praised for his work in "Mother o' Mine."

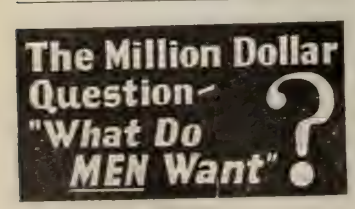
Western Subjects Prominent in Pathe's November 13 Releases

Western subjects have a dominating position in the ensemble of short features scheduled for release by Pathe Exchange, Inc., during the week of November 13. In Tom Santschi's latest two-reel drama, "The Heart of Doreon," the star plays the role of a French-Canadian of the Northwest, with the famous Royal Northwestern Mounted Police offering of the series of "Adventures figuring prominently. Ruth Stonehouse plays opposite Santschi.

"A Day in the Wilds" is the latest of Bill and Bob," showing the exploits of Bill and Bob Bradbury and their dog "Rags." Harold Lloyd's latest re-issued one-reel comedy is "Crack Your Heels." Bebe Daniels and "Snub" Pollard both appear in the offering. "Double Crossed" is the title of episode eight of "Hurricane Hutch," the new Pathe serial starring Charles Hutchison. "Hocus Pocus" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The comedy is a satire on the old-time stage magician and all-around barnstormer.

"The Owl and the Grasshopper" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables' Pictures, Inc.

Pathe Review No. 129 presents a varied array of subjects. Pathe News Nos. 92 and 93 present the leading events of the world. Topics of the Day No. 133, gives the world's wit and humor.



CLAUDE GILLINGWATER AND JACKIE COOGAN IN SCENE FROM JACKIE'S NEW PRODUCTION, "MY BOY," PRESENTED BY SOL LESSER

"Forever," at the Criterion, Sets New Record for Two Weeks

At the end of its second week at the New York Criterion, George Fitzmaurice's Paramount production, "Forever,"—or "Peter Ibbetson," as it is called in its New York presentation—had set up a record for receipts never before equalled at that theatre, according to a statement from the Paramount office.

Playing in a house seating around 650, with only two performances a day, the picture drew during the first two weeks a paid attendance averaging more than 1,200 daily. This high figure is the more remarkable when it is taken into consideration that all seats are reserved and that the top price is $1.50, with $2 ruling on Saturdays and Sundays.

With several performances registering absolute capacity attendance, the figures for the two weeks showed a steady increase, and on Saturday last, just two weeks after the opening, the highest figure of all was reached, virtually every seat being filled both afternoon and evening, with no passes issued.

This phenomenon of increasing rather than decreasing attendance at this period of the engagement, Paramount states, is directly attributable to the quality of the production. In other words, the picture is now proving its own value rather than merely serving as a tribute to the drawing power of the names of Elsie Ferguson, Wallace Reid, Elliott Dexter and other members of the cast, or of that of George Fitzmaurice, whose "On With the Dance," "Idols of Clay" and other successes had raised him him up among producers of big box-office attractions.

"Anne of Little Smokey" Set for Release on November 20

Playgoers Pictures announce a Wistaria production for release on November 20, the title of which is "Anne of Little Smokey." No less attractive a screen personality than Winifred Westover heads the players although the cast is described as all star. Joe King, in the role of a forest ranger, plays opposite Miss Westover, while Frank Sheridan, who was the picturesque lumberman in "The Rider of the King Log," portrays a virile mountaineer whose independence reflects the hard life of the woods. Dolores Cassinelli is a gipsy princess. Frank Hagney and little Harold Callahan have important parts, as well as Ralph Falkner, Alice Chapin, Edward Rosemon, Margaret Morris and Florence Ashbrook.

The story was written by Brevard Connor. The action is centered in Little Smokey, a region of natural beauty and resources, set aside by the government as a forest and game preserve. The feature is described as an outdoor production set in the Kentucky Mountains, yet it is said to be distinctly out of the ordinary because its theme is far removed from the usual type of mountain story. At no point of the feature does the action follow the usual developments, and it is said to be particularly attractive because of a double love interest which leads to an unexpected climax.

The posters and lobby material were designed to emphasize the production's natural beauty and to bring out the big dramatic moments in the lives of the mountain girl and the forest ranger.

To Film Stampede of Cattle in West

Trenches and fortifications have been built on the plains of the Agoure ranch, a typically Western estate in the Chalk Hills, north of the San Fernando valley, in order to film the stampede of thousands of head of cattle. The projected scene will be incorporated in Harry Carey's current starring production, "Man to Man," a Universal-Jewel photodrama based on Jackson Gregory's novel.

Carey will be called on to ride recklessly through the milling cattle. The dramatic potentialities of the story have received strong emphasis in the continuity prepared by George C. Hull. Stuart Paton, who recently completed "Conflict," a Priscilla Dean offering on the Universal-Jewel program, is the director of "Man to Man." Great things are expected of him.

Allan Dwan Film Has Strong Cast

The outstanding factor in "The Sin of Martha Queed," released by Associated Exhibitors on November 6, is the presence of no less than eight well known screen personalities in principal parts. These include Mary Thurman, Niles Welch, Joseph Dowling, Frank Campeau, Eugenie Besserer, George Hackathorn, Frankie Lee and Gertrude Claire.

The picture is an Allan Dwan production and is said to be comparable in quality and amusement value with his other big successes. It is in six reels.

Pola Negri Film in December; Another Promised for February

Paramount announces that the first of its two Pola Negri pictures has been scheduled for December. The title is "The Last Payment." The other, "The Red Peacock," will be released some time in February.

Unusual interest attaches to "The Last Payment," for it is the first picture in which the American public will see this foremost screen actress of Europe in a purely dramatic role. The other productions in which she has been seen here have been essentially spectacular, so now the American people will have their first opportunity of judging her real merits as an actress.

"The Last Payment" was written by John Brennert and George Jacoby and was directed by the latter. The settings and decorations, which are said to be fittingly elaborate, were designed by Carl Richter, one of Europe's foremost stage directors, and were built under his direction.

An atmosphere essentially exotic pervades the entire picture, the story opening in South America and continuing to its close in Paris. It is a tale of successive love affairs of a woman of the Latin Quartier who has fled from the wild life of Paris to bury her past in self-exile in South America. There she meets and marries a rich cattleman who, some time later, is murdered, leaving her again dependent upon her own resources.

At about that time she meets a Parisian, and overmastered by her longing for the old life in her native city, returns with him to Paris and taken by him to the home of his father. There she finds a former husband and, fearing to acknowledge him as such, finds herself the object of the attentions of three men. The situation is productive of tragedy and gives Miss Negri a splendid opportunity to display her pronounced talent as an emotional artist.

Open New Houses

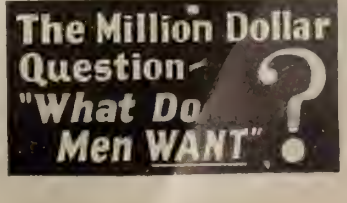
Educational Pictures had the distinction of being on the opening programs at three new theatres in or near Los Angeles in four days. The new Encell Theatre, in Los Angeles, opened on October 19 with "The Ride on a Runaway Train" on the program. The Wilshire, which opened October 20, showed the Mermaid Comedy, "Robinson Crusoe, Ltd.," featuring Lloyd "Ham" Hamilton, and Kinograms. At Anaheim, Cal., "Robinson Crusoe, Ltd." was on the first program of the California Theatre on October 22, as was also a Kinograms news reel.

MARY SHURMAN AND NILES WELSH IN ASSOCIATED EXHIBITORS' RELEASE, "THE SIN OF MARTHA QUEED"

Pathe Gets Pictures of Great Destruction by Flood in China

Reliable news about great floods in different parts of the world nearly always pictures those of the great rivers of China as the most devastating, especially when caused by the dread typhoon. No news of any event can be more reliable than motion pictures supply, and from what are said to be the exclusive pictures of the latest disaster of that character in China, seen in current issue of Pathe News No. 85, the "waterspout" of this country and Europe would seem to be an insignificant affair compared with a full-size Oriental typhoon.

The testimony of the pictures is, it is said, amply borne out by fragmentary memoranda which Cameraman M. Simone forwarded with his film to Editor Emanuel Cohen. Simone writes that he was "too much knocked about" in the flood to prepare a connected account of his experiences to go by the same ship carrying the pictured flood story. As stated in the newspaper cables, the flood along the lower reaches of the River Huai Ho wiped whole villages out of existence.



Three New and Big Christies Are Now Nearing Completion

Al Christie, supervising director of Christie Comedies and head of the big Christie Comedy plant, has near completion three of the biggest comedies yet made by the Christies for Educational release. According to advices from Christie studio to E. W. Hammons, president of Educational, one of these three, "A Barnyard Cavalier," is the biggest thing that the Christies have ever made in two reels.

The first one of the three on Educational's release schedule will be "No Parking," directed by Scott Sidney and featuring Neal Burns. In this rollicking farce on the difficulties of a young couple to find a home for themselves, their baby and their dog, little Jane Hart and "Laddie," the beautiful collie dog, first seen as a pair of chums in "Sneekers," have important parts. In fact, most of the plot is said to revolve around this clever little baby and the dog.

Bobby Vernon is working Christie's biggest comedy. Half of the big Christie studio has been transformed to represent streets in a French town for "A Barnyard Cavalier." This picture is said to go all the way from an American barnyard to romantic France. Viora Daniel, one of the more recently acquired Christie stars, is playing opposite Vernon.

"A Rambling Romeo" will show Neal Burns, assisted by the beautiful Helen Darling as a modern Juliet.

Other pictures in the Educational-Christie series which have just been released or will be released soon are "A Pair of Sexes," with Neal Burns and Viora Daniel; "Pure and Simple," with Bobby Vernon and Josephine Hill; "Saving Sister Susie," with Dorothy Devore; "Fresh From the Farm," featuring Bobby Vernon, and "Kiss and Make Up," with Earl Rodney and Helen Darling.

"The Devil" and "Road to London" Fall Favorites

Exhibitors are finding the George Arliss feature, "The Devil," a money making offering. Nearly every week news is received describing some exhibitor's unique exploitation stunt used with this Associated Exhibitors feature. It appears to be a production which lends itself readily to lobby, prologue and street exploitation.

The Bryant Washburn feature, "The Road to London," also released by Associated Exhibitors, has overcome a rather slow start, due to its release during mid-summer, and exhibitors say it is one of the most attractive offerings in which Mr. Washburn has ever appeared. It was made in England with an American cast.

Another popular Associated attraction is "What Women Will Do," in which Anna Q. Nillson is the star. This is a society and crook drama with thrills and suspense as well as a deep love interest.

Peak of Production Activity Is Reached at the Lasky Studio

Probably not at any time in the history of Lasky studio, has there been a greater aggregation of artists assembled at the big Paramount plant in Hollywood. Among stars the following are now engaged on productions there:

Wallace Reid, Thomas Meighan, Gloria Swanson, Betty Compson, Ethel Clayton, Agnes Ayres, while Jack Holt starts work in a short time. Dorothy Dalton is on location with the George Melford troupe, playing a feature role.

Among leading and character people may be mentioned Theodore Roberts, Lois Wilson, Conrad Nagel, Jack Mower, Beatrice Joy, Edith Roberts, Lila Lee, Will Rogers, Alan Hale, Vernon Steele, Zasu Pitts, Bertram Grassby, Maym Kelso, Sylvia Ashton, Mabel Van Buren, Pauline Starke, Joseph Dowling, Charles Ogle, Lionel Belmore, Henry Miller, Jr., Helen Dunbar, W. J. Ferguson, Guy Oliver, Richard Wayne, Stuart Holmes, Lucien Littlefield, Edythe Chapman, James Neill, Clarence Burton, Theodore Kosloff, Mahlon Hamilton, Frank Campeau, Lillian Leighton, Charles West, Fred Vroom, Edwin Stevens, George Hackathorne, Nigel Barrie, Fred Huntly, Robert Brower, Walter Long, Rudolph Valentino, Julia Faye, John Davidson, etc.

Among directors and producers are Cecil B. DeMille, George Melford, Sam Wood, Penrhyn Stanlaws, Victor Fleming, Philip E. Rosen, Paul Powell, James Cruze, Tom Forman and Joseph Henabery.

The studio at present presents a scene of activity seldom equalled at any time or anywhere in the realm of motion picture production.

Badger to Direct Marie Prevost in Newest Universal

Clarence Badger, who directed Will Rogers in "Doubling for Romeo" and others of his successful comedy dramas, is preparing to start work at Universal City. He will follow a long series of winning comedies with "Cupid Incog," a flapper comedy drama starring Marie Prevost.

The story was written by Irving G. Thalberg and the continuity was written by Doris Schroeder. The film will be started as soon as Director George Cox completes "Princess Virtue" with this star. Mr. Badger and Fred Datig are busy assembling a cast.

Elmer Harris Back

Elmer Harris, Supervising Director for Realart, arrived at the Coast this week after a month's vacation spent at his silver fox farm on Prince Edward's Island, Canada. On arrival he started to pick up the threads where he left off and discussed with his assistant, Percy Heath, a half a dozen productions which reached completion during his absence. He also started the task of reading the three or four score of stories which have been submitted during his absence as possible future Realart pictures for Constance Binney, Bebe Daniels, Wanda Hawley or Mary Miles Minter. While in New York he spent some time in conference with Home Office officials and his staff here was given the advantage of those conversations.

New Mermaid

More than 100 animals, ranging in size from a porcupine to an elephant, are being used by Jack White in the filming of scenes for his latest all-star Mermaid Comedy for Educational release. The story centers around a circus, with Lige Conley playing the featured role. Others in the cast include the pretty Joey McCreery, Cliff Bowes, Jack Lloyd and Otto Friese.

"Sport Review" and "Graphics" to Be Alternated by Goldwyn

Following the great success of the first of the short subjects released by Goldwyn for the current season —the initial number of "The Sport Review," entitled "Speed"—announcement is made of pictures scheduled for coming weeks, including the opening issues of "Goldwyn Graphics," to be released every other week, alternating with the Sport Review.

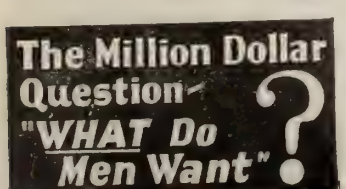
Negative of the finest quality is now in the hands of Jack Eaton, who, with Katherine Hilliker to write the titles, is superintending its cutting and assembling. The Graphics will set a new standard of excellency for travel and scenic subjects, it is said. Mr. Eaton has thousands of feet of film photographed by Major Alexander Powell on his tour of the Far East and many of W. L. Finley's nature studies. These will supply the solid substance of most of the reels which will carry animated cartoons for a comedy conclusion.

The program of Graphics is scheduled from October 23 to January 22 of next year. The second of the Sport Reviews is "Form," in which the foremost athletes of the world illustrate correct form in various sports.

Ruth Roland in "White Eagle," to Be a Pathe Serial Release

Pathe says another "Ruth of the Rockies" and "Hands Up" is promised exhibitors of the country, in "White Eagle," the next Ruth Roland serial for Pathe release. Announcement of the completion of the fifteenth episode of this production is made from the Hal Roach studios, where it was produced by the Ruth Roland Serials, Inc., under supervision of Mr. Roach.

Arrangements are now being made by Pathe for the release of the newest Gold Rooster chapter play. The story is from the pen of Val Cleveland, who has written many novels of actionful nature. W. S. VanDyke, known for his work in the Jack Dempsey serial, "Daredevil Jack," is again re-seen in "White Eagle." It is a Western story in which cowboys and Indians play a dashing part, yet the action is of such a nature as to preclude all interference from censoring boards, it is said.



CHIC SALE IN "HIS NIBS," AN EXCEPTIONAL PICTURE

Comedy Companies Are Busy on Fox Lot in Hollywood

Six comedy companies are at work at present at Fox Film Corporation's West Coast studios. Heading the list is the Clyde Cook company, busy on the second of a series of special comedies, "The Chauffeur," with Lois Scott playing the Girl. Jack Blystone is directing the production. The first of this special Clyde Cook series, "The Toreador," is running at the Hippodrome, New York City, where it will be followed by "The Chauffeur."

The acrobatic Al St. John, whose starring comedy, "The Happy Pest," is scheduled as an early November release, is busy with his startling stunts and laughable absurdities in "Straight From the Farm." Gil Pratt is directing.

Among the Sunshine Comedies, one is "Old Clothes." This is said to be a striking novelty—in fact, dealing with a theme that may be termed extraordinary. Delmar Del Lord is directing.

"False Alarm," with Chester Conklin and Bee Monson, is being made under the direction of Earl Kenton. Slim Summerville is directing Jim Savo and Lillian Hackett in "Pardon Me." Harry Depp and Hattie Chambers are at work in "Go and Get It" under the direction of Al Herman.

Prevost Picture Nears Completion

"Princess Virtue," Marie Prevost's third and latest Universal feature, is nearing completion at Universal City under the direction of George Cox. It will probably be her most elaborate production. Like "Moonlight Follies" and "Nobody's Fool," "Princess Virtue" provides the former bathing queen with an alluring "baby-vamp—crusher-of-masculine-hearts" type of role. Louise Winter wrote the story.

Tom Gallery plays opposite the star. The cast also includes George Fisher, Bertram Grassby, Mae Busch, Rose Diore, George Periolot, Lillian Lawrence and Lillian Rambeau.

New Daniels Film

Pat O'Malley, the leading man in a number of recent Marshall Neilan productions, will support Bebe Daniels in the Nina Wilcox Putnam story which started at Realart the latter part of last week. Others in the cast include James Gordon, Hugh Thompson, Marth Mattox and Mattie Peters. Fred Myton wrote the scenario which will be put on the screen by Director Chester M. Franklin. It will be Realart's sixteenth production.

"Doubling for Romeo" a Hit

"Doubling for Romeo," with Will Rogers in the stellar role, is doing phenomenal box office business in the four important motion picture centres where it was given its first showings, says a statement from Goldwyn Pictures Corporation.

In New York, where it played last week in the Capitol Theatre, it did one of the phenomenal weeks' business in that house of great seating capacity. It stands among the very top-notchers in the point of receipts at that house, as well as artistically as an unusual and well-done comedy.

"Doubling for Romeo" has driven a cyclone of mirth clear across the continent. It started in Los Angeles at Miller's Theatre, where people stood in line through an entire showing to gain admittance, and blew at the rate of 1,000 laughs a reel across the Rockies into the Roosevelt Theatre, Chicago, thence to the big new Capitol Theatre in Cincinnati and so to New York.

The motion picture reviewers of the four cities vied with each other in praise of this most unusual of Goldwyn comedies. With such reviews as "Doubling for Romeo" received and with such big receipts as it is playing to in the four cities, Goldwyn considers it is amply justified in placing the new Will Rogers comedy in the list of big fifth year productions.

MARIE PREVOST
In "Nobody's Fool," released by Universal

Harold's Lloyd's "Never Weaken" a Big Success

Harold Lloyd's "Never Weaken" is living up to the predictions of the trade papers, which declare that it is one of the greatest comedy offerings of the year. Seldom has such a production, irrespective of the star, received such praise from the trade press, whose writers unanimously advise their exhibitor readers to book it.

One outstanding characterization of Harold Lloyd and the directorial force of the Hal Roach organization is originality. "Never Weaken" proves this contention, for it is a creation wherein the usual comedy stunts have been superseded by a brand of humor which combines fun, sympathy and thrills.

The Symphony Theatre at Los Angeles conclusively proved the appeal of "Never Weaken" with the public, for the comedy is now in its third week at that house and, seemingly, drawing as big crowds as did its opening day. For the first time in Los Angeles, this two-reel comedy was made the feature of the program, the remaining components being Pathe short subjects.

SCENE FROM HARRIS DICKSON COMEDY, "THE BEAUTY CONTEST," RELEASED BY PATHE

Stanlaws Finishes Photographing of "Little Minister"

Penrhyn Stanlaws has completed the filming of his production of Barrie's "The Little Minister," in which Betty Compson stars for Paramount, and is now well along in the work of cutting and assembling. The final scenes were made in a set representing the interior of an old Scotch castle, one of the many unusually large settings designed by Robert M. Haas for this production.

So much rainy weather was encountered that much of the work originally planned for outdoors finally had to be done at night inside the studio. The result, it is said, is a picture which is more than satisfactory, revealing a standard of photography and lighting that might not have been attained had the weather been more propitious.

Ellison to Get Hodkinson Films

H. Ellison, in common with many other farsighted exhibitors, is guarding against any picture shortage this winter, Hodkinson says, by taking on the Hodkinson Backbone Service Contract, consisting of two features a month. Mr. Ellison will show the Hodkinson releases in his Denver, Pueblo and Cheyenne houses.

Vitagraph Comedy Booked by Strand

Jimmy Aubrey, comedian, is going bigger than ever, says Vitagraph, and his latest comedy, "The Applicant," has been booked by Joseph Plunkett, managing director of the Strand Theatre, Broadway, New York, as a featured part of the Strand program for this coming week.

The Million Dollar Question—"What DO Men Want"?

Brilant Arranges Remarkable Tie-Ups to Exploit Mack Sennett's "Molly O"

The exploitation plan for "Molly O," Mack Sennett's newest special production starring Mabel Normand, which is scheduled for November release through the First National exchanges, is a powerful one. Planned and executed with the idea of attracting the attention of every social class, this exploitation campaign has been worked out and effected by Arthur M. Brilant, director of exploitation for Mack Sennett.

The fundamental principle of Brilant's campaign on "Molly O" is that the best sort of exploitation is that exploitation which attracts the greatest favorable mention and costs the least money to the exhibitor. The "Molly O" campaign is thorough and far reaching, and it brings the "Molly O" exploitation value that is estimated to run into several hundred thousand dollars. The basis of the campaign is the tie-up, and the idea as it is applied to "Molly O" is original with Brilant.

Associated in the arrangement are leading national advertisers and distributors of nationally known merchandise, whose advertising expenditures, insofar as "Molly O" is concerned are tremendous and could not possibly have been borne by any motion picture by itself. These tie-ups are handled on such a large scale that there is every likelihood that "Molly O" will go down in motion picture history as one of the most thoroughly exploited pictures ever handled.

A tie-up has been arranged with H. R. Mallinson Silk Company of New York, whose trade mark "Mallinson's Silks de Luxe" is known practically to every woman in the country. The firm has agreed to put out on the market a new high grade silk fabric to be known as "Molly O" crepe, and they claim that it will be the rage this coming season.

Mallinson is advertising it nationally, planning full page ads in the leading fashion magazines of the country, patterning their advertising on Brilant's red and black teaser one-sheet, and using the same style of lettering as used on the poster so as to complete the tie-up. In addition to their newspaper and magazine advertising, into which they are going extensively, they have issued two sets of cards, one 7 by 5, and the other 11 by 14, which is an exact reproduction of the teaser one-sheet. These cards have been sent to all the Mallinson dealers throughout the country for window display purposes.

Mallinson's dealers are among the leading department stores of the country, and they have agreed to make window displays of the silk and of stills from the production, so as to give the name "Molly O" the widest possible circulation. These stores, being located on the principal thoroughfares, afford the exhibitors who play "Molly O" the best window displays obtainable.

Another national tie-up has been consummated with the Loose Wiles Biscuit Company. This company has made up especially for this occasion, and is marketing a new tea biscuit called the "Molly O" tea biscuit, with the name "Molly O" stamped across it. The Loose Wiles Company has huge bakeries in New York, Boston, Chicago, Dallas, Omaha, St. Louis, Minneapolis and Kansas City, which will turn out "Molly O" biscuits to be distributed throughout the entire country.

It has a field force of 2,000 salesmen to cover each sales district, who have been instructed to make a special drive on "Molly O." These 2,000 salesmen cover more than 150,000 retail stores. Each of these stores will be furnished with window display advertising material by the Loose Wiles Biscuit Company, carrying Mabel Normand's picture and name, etc., and urged to make a special window display. Prizes will be offered in each sales district for the best window display of "Molly O" biscuits, illustrated with stills from the production.

In addition to all this, the Loose Wiles Biscuit Company is carrying on a national exploitation campaign on "Molly O" biscuits, which includes local newspaper advertising. Their advertising material consists of one-sheets, streamers, stickers, cut-outs, wrappers, etc., bearing not only the name "Molly O" but also a photograph of Miss Normand and her name. There will also be street car cards and paper bags. The bakeries will turn out 3,600,000 "Molly O" biscuits a day.

Still another tie-up has been arranged with Sidney G. Hirschberg & Company, one of the largest millinery manufacturers in the country. Mr. Hirschberg is putting out on the market a new "Molly O" hat of the sport type which he believes will become a big hit. This company has more than 10,000 dealers throughout the country handling this merchandise, and a special drive is being made upon these dealers to handle this new "Molly O" hat, advertise it in the local newspapers, and make window displays in cooperation with the local exhibitor who plays "Molly O." Each hat will bear on its lining a facsimile signature of Mabel Normand and the name "Molly O." This company is issuing window display material, advertising material and hat boxes, carrying a picture of Mabel Normand and reference to the motion picture production.

By arrangement with I. Miller & Son, manufacturers of high grade women's shoes, a "Molly O" contest will be held in 200 cities in the country where there are Miller dealers. This contest will be handled by the theatre, in conjunction with the local dealer.

What is probably one of the most unique ideas is an arrangement made with the Midland Playing Card Company and Inter-Ocean Playing Card Company of Lafayette, Indiana, whereby they will put out on the market a new "Molly O" deck of playing cards. The company is inaugurating a national sales campaign. More than 25,000 stores will feature this new "Molly O" playing card, and as an exploitation help the company is issuing to all of its dealers a three part window display folder, beautifully illustrated in colors and prominently featuring Mabel Normand in "Molly O."

Max B. Sheffer of Chicago, manufacturer of novelties, is putting out for distribution through national manufacturers and a string of newspapers throughout the country, a series of eighty small reproductions of stills from "Molly O." The first press run of these reproductions is 25,000,000 copies. These stills will be distributed to the public, not only through the newspapers but also through other channels, and the holder of a complete set will receive a beautiful album from Max B. Sheffer, in which to keep the stills as a permanent record of "Molly O."

Another arrangement for window displays has been effected with the Sonora Phonograph Company. The Sonora Company is lining up its dealers throughout the country, to co-operate with the exhibitors in every possible way, by according them window displays of the Sonora machine, dressed up with scenes from the production of "Molly O."

A "Molly O" song, which will be published by Waterson, Berlin & Snyder, will be exploited nationally through all the music dealers in the country, and window displays arranged in every music store possible. The publishers are sending out song pluggers to cover the principal cities and exploit the song in connection with the picture.

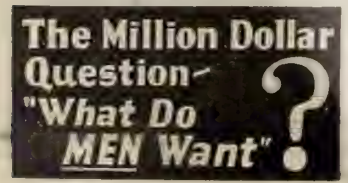
The Victor Talking Machine Company has engaged William Robyn, the distinguished tenor, to record the "Molly O" song vocally. The record is so beautiful that they are launching a plan of distribution and exploitation for it that will cover the whole country and give to Mack Sennett's production tremendous exploitation.

Brilant has entered into arrangements with the Cutex people to tie-up with Mabel Normand and "Molly O" in national advertising. They are planning a special advertising drive on this tie-up, which will include magazine advertising beginning with the January numbers of the national mgazines, and newspaper advertising beginning in October and running through November. They estimate the circulation reached through their campaign will exceed 40,000,000.

Leever Brothers of Boston, who put on Lifebuoy soap, are instituting a national street car advertising campaign on Lifebuoy soap, and are making prominent use of Mabel Normand's picture and name. The circulation of this campaign is estimated by them at more than 30,000,000. Over 200 cities will carry it.

New Hoxie Film

Arrow Film Corporation announces that the title of the second Jack Hoxie Western Drama, produced by Ben Wilson, is "Sparks of Flint."



SCENE FROM NEW UNIVERSAL PRODUCTION, "NOBODY'S FOOL"

Kunsky Breaks Records with "Musketeers"

That Douglas Fairbanks' "The Three Musketeers" has broken all box office records for motion pictures in any house he has ever operated, is the declaration of John H. Kunsky in a letter to Hiram Abrams, president of the United Artists' Corporation. He wrote:

"I think you are justly entitled to know that 'The Three Musketeers' at the Adams Theatre, during the first week of its run, has broken all box office records for motion pictures in any house I have ever operated. I have been exhibiting extraordinary productions for several years in Detroit and elsewhere, but never in the history of our organization has a picture drawn the gross on its first week's run that I have received from this production."

Miss Clayton Is Star in Picture

In Ethel Clayton's Paramount picture, "For the Defense," adapted from Elmer Rice's play by Beulah Marie Dix, Miss Clayton has the role of Anne Woodstock.

Christie to Make Comedy in Hawaii

Al Christie will go to Honolulu, Hawaii, during the coming winter for the production of one of his new two-reel comedies to be released through Educational Exchanges. The star in the picture will be Dorothy Devore.

Harold Lloyd Film

"Crack Your Heels" is the title of the next re-issued one-reel comedy starring Harold Lloyd, which Pathe has scheduled for release the week of November 13. Bebe Daniels, "Snub" Pollard and a bevy of country beauties assist the comedian in his laugh-making endeavors.

Vignola's "Enchantment," Starring Marion Davies, Makes a Hit in New York

Robert G. Vignola's first special production starring beautiful Marion Davies, entitled "Enchantment," has gone "over the top" with the critics of the New York newspapers. Opening at the Rivoli Theatre on October 30, this special Cosmopolitan production met with instant approbation at the hands of Gotham's critical fraternity and was declared by them to be the finest thing this famous director has ever done. Not only was Director Vignola praised for his superb work, but the critics declared that Marion Davies has done by far the best piece of characterization of her career, giving direct credit to Mr. Vignola for his ability to bring out the utmost of Miss Davies' talent.

In "Enchantment," Mr. Vignola, according to several critics who have watched his work for a long time, has not only touched the high water mark as far as he himself as the director is concerned, but also in motion picture production in general. Gorgeously invested and exquisite in every scenic detail, "Enchantment" should become one of the outstanding screen hits of the season.

The New York Herald said: "'Enchantment' is a very captivating production. Vignola has directed Miss Davies very effectively."

The New York World said: "You cannot see 'Enchantment' without being amazed. Its star is entirely capable of the part assigned to her."

The New York Tribune said: "Robert Vignola has directed the picture beautifully, with a fine attention to the humorous situations. He is helped in this by his cast, which is excellent. Miss Davies showed more real ability and more animation than she ever has done before, and the clothes which she wears in the play are a dream of delight."

"Peacock Alley" Premiere Set for November 9 at Commodore

"Peacock Alley," the first of the series of independent Mae Murray productions will be given its premier at the Hotel Commodore, New York, on the evening of Wednesday, November 9.

Mae Murray, Robert Z. Leonard and their entire production staff are now putting the finishing touches to "Peacock Alley" at the Mae Murray studio in New York. Mr. Leonard is confident that when the curtains part at the Commodore that this picture will be found the last word in motion picture art.

The details of the presentation at the Commodore are also under the direction of Mr. Leonard. Mr. Leonard has with his characteristic modesty refused to make any statements as to the details of the introduction he is preparing.

Invitations are being sent out from the Tiffany Productions offices to all the leading figures of the industry. Among those who have been invited are Lord Auckland, Mayor Hylan, Sir William Wiseman, the members of all the motion picture and theatrical associations, D. W. Griffith, David Belasco, Adolph Zukor, P. A. Powers, J. D. Williams, Marcus Loew, Joseph M. and Nicholas M. Schenck, Hiram Abrams, Jesse Lasky, Lewis J. Selznick, Hugo Riesenfeld, Samuel Goldwyn, Edward Bowes, Messmore Kendell, S. Rothafel and Arthur S. Kane.

Promises Unique Titles for Film

Associated First National says that the sub-titles for "Hail the Woman," Thomas H. Ince's forthcoming special, will be innovations. A unique prologue and epilogue is also promised from the Ince Studios, Culver City, where final touches are being applied to the big feature.

A special staff of cameramen and artists, under the direction of Irving J. Martin, have been devoting their entire time during the past two weeks to preparing the titles and working out the unique effects. The prologue, symbolical of early Puritan intolerance, was filmed under the direction of Martin, while the epilogue was directed by Ince.

"Beggar Maid" on Strand Circuit

Following its pre-release showing at the Rivoli and Rialto Theatres, New York, "The Beggar Maid" has been booked for the Strand Circuit, the Hodkinson offices announce. In the Strand Theatre, Brooklyn, it will be put on with a prologue said to be even more elaborate than that used during its Broadway premier.

A Santschi Film

In "The Heart of Doreon," the latest two-reel drama starring Tom Santschi which Pathe has scheduled for release the week of November 13, the star forsakes his well known western role and appears in the characterization of a French-Canadian.

In Century Films

Baby Peggy, said to be the youngest star in the movies, and playing with the Century Film Corporation, will exhibit her two year old charms in "Get Rich Quick Peggy," which will be the two reel comedy on the Central Theatre bill the week of November 7.

DOLORES CASSINELLI IN "ANNE OF LITTLE SMOKY" (PLAYGOERS PICTURES)

Three Types of Audiences Laud Ince Film at Surprise Showing

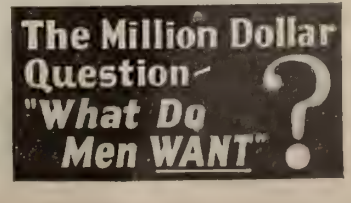
Thomas H. Ince put his forthcoming super-special, "Hail the Woman," to an audience test before three distinct types of theatre patrons in Los Angeles this week. At the conclusion of the tests, which the producer and his staff pronounced highly satisfactory, he released prints for shipment to the exchanges of Associated First National Pictures, Inc., through which the production will be distributed.

Mr. Ince was not satisfied with putting "Hail the Woman" to the ordinary audience test, a special showing in one of the big neighborhood theatres of Los Angeles. It was presented on three successive evenings at the Royal, the DeLuxe and the Windsor theatres. The Royal caters to a patronage of laboring people, the DeLuxe is a middle class house and the Windsor has an exclusive patronage.

The previews were totally unannounced. The production was put on following the regular program and in every instance these thoroughly unprepared audiences sat through the entire screening. Comments gathered by Mr. Ince personally, and members of his staff scattered through the theatres and mingling with the audiences indicated that all classes of theatregoers will be enthusiastic over the production.

New Records

D. W. Griffith's "Way Down East," released through the United Artists' Corporation, has set two more new records in Pennsylvania, one at Sharon and the other at Rochester.



Metro's "Four Horsemen" Inspires Striking Exhibitor Exploitation

Never has any motion picture prompted so many and so uniformly successful examples of theatre, street and shop exploitation as those arranged by exhibitors of the Rex Ingram production of "The Four Horsemen of the Apocalypse," says Metro.

Irrespective of the size or situation of the community, theatre managers found simple, novel and effective means to draw attention to the photoplay of the Ibanez masterpiece wherever it was shown.

In this they had the advantage of a large quantity of material to draw from—the fame of the book, the great beauty of the scenes of the picture; and various supplementary elements of interest, such as the statuary of Lee Lawrie and the figure of the Apocalyptic Beast, as conceived and presented on the film by Mr. Ingram. Hence exploitation became a matter of choice in some instances; and in others a widespread use of many angles of appeal, from bookshop tie-ups to tours of the city by the Apocalyptic Beast.

A significant feature of the "stunts" was that no city was deemed too large or any town too small for such a form of publicity. New York and Aberdeen, S. D., both found exploitative displays upon "The Four Horsemen of the Apocalypse" equally of interest.

Those in charge of the showing of "The Four Horsemen" at the La Salle Theatre, in Chicago, were particularly resourceful in ways to publicize the name of the picture. Not only were the lobby and outside entrance of the theatre splendidly decorated and the big bookshops, such as Rothschild's, given opportunity to increase their sales of the Ibanez novel by co-operative displays, but the Apocalyptic Beast, in papier mache, snorted about the city during the day and came home to roost in the playhouse lobby in the evening.

The Apocalyptic Beast was seen in New York, too, during the course of "The Four Horsemen's triumph at the Astor Theatre. Directly opposite this playhouse, upon the marquee of Marcus Loew's New York Theatre, the Beast breathed red fire and black smoke, and in the evening, was seen to wink his red and green eyes malevolently.

Other worth-while exhibitions in the biggest city were book tie-ups with many prominent publishers, including Dutton's, who put out the Ibanez novels in English, and the book departments of such great stores as R. H. Macy's, Lord and Taylor's, Gimbel Brothers, Stern Brothers and Abraham and Strauss, in Brooklyn.

Big cut-outs, made of enlarged photographs of Lee Lawrie's statue, the Riders of the Apocalypse, were used in decorating the Lyric Theatre, Minneapolis, for "The Four Horsemen," and the ushers were costumed uniformly in the Spanish fashion, to maintain throughout the house, the Latin atmosphere of the photodrama.

In San Francisco, for the exhibition of "The Four Horsemen" at the Curran Theatre, a great sign, fifty feet long by six wide, was fixed on the side of the steel structure of the new State Theatre, then in course of building by Marcus Loew. At the Curran Theatre itself, the lobby was elaborately and attractively decorated by hand-painted enlargements of scenes from the picture, and of portraits of the most prominent characters.

The Metro Exchange, in Philadelphia, took a hand in the exploitation of "The Four Horsemen" by having the big cut-out posters of the four figures of the horsemen mounted on the front of the building, and captioned Pestilence, War, Famine and Death. These did much to advertise the fact that the photoplay was then showing at the Garrick Theatre. As abruptly striking as any stunt done in connection with the run of "The Four Horsemen" was that, arranged by the Orpheum Theatre, Aberdeen, S. D., of having the Four Horsemen themselves parade through the city. Four men, appropriately disguised, galloped through the streets for a really sensational sweep of attracting attention.

"The Four Horsemen" was adapted to the screen by June Mathis, and photography by John F. Seitz.

Viola Dana in Stellar Role in Metro's "Five Dollar Baby"

Irvin S. Cobb's "The Five Dollar Baby" is about to be produced at Metro's West Coast studios, with Viola Dana in the stellar role, as one of the company's most ambitious features.

One of the numerous mechanical problems to be solved before the first turn of the camera involves the construction of a section of New York's lower East Side for an important part of the picture. Several scenes will be "shot" also on New York's real water front, with its famous harbor skyline in the background. This series of unusual views later will be used in connection with the settings now under construction at Hollywood. Harry Beaumont, director of this new picture for Metro is, it is said, organizing an exceptionally strong cast to support Miss Dana.

It was first planned to send an entire company to New York for the making of the picture. This project was abandoned, however, when it was decided that better results could be obtained by shooting the New York scenes on streets constructed for the purpose, with "extras" engaged for the particular occasion, rather than with the pedestrians who might be expected to flock to the camera during the taking of a picture in the Ghetto.

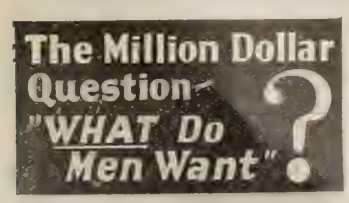
Metro's "Camille" Breaks Famous Players' Canadian Company's Booking Record

Nazimova's "Camille" broke all booking records of the Famous Players Canadian Corporation this week when that organization signed contracts to exhibit the production in its entire chain of twenty-five theatres, with Metro Pictures' Corporation, distributors of the Russian star's masterpiece.

The arrangements was made by Regal Films, Ltd., of Toronto, which distributes Metro productions in that section of the country. Word of the transaction reached the Metro home offices this week from Arthur Cohen, vice president and general manager of Regal Films, Ltd.

The theatres which will show Nazimova's modernized version of the "Camille" of Alexandre Dumas, the younger, as adapted to the screen by June Mathis, are six in Toronto—the Regent, Alhambra, Oakwood, Palace, Garden and the Family—and nineteen others in the Dominion—the Temple in Brantford; Regent, Oshawa; Brook, Brookville; Regent, Galt; Regent, Guelph; Capitol, Kitchener; Capital, Peterboro; Royal, Port Hope; Algoma, Sault Ste., Marie; Capitol, Montreal; Capitol, Winnipeg; Capitol, Regina; Empress, Edmonton; Capitol, Calgary; Capitol, Vancouver; Capitol, Victoria; Savoy and Strand, Hamilton, and the Broadway in Vancouver.

Six prints of the Nazimova picture have been dispatched to as many of the largest of the Canadian cities, for simultaneous release. The terms of the contract have not been made public, but it understood that it was commensurate with the record-breaking extent of the booking.



Picturization of the Ditrichstein Play to Be Begun

"Is Matrimony a Failure" the Paramount special comedy in which T. Roy Barnes will play the role which Leo Ditrichstein created in David Belasco's stage production, will be started at the Lasky studio about the middle of the present month. Walter Hiers will have one of the leading roles and a comedy company of the finest calibre is being engaged.

James Cruze, who is now completing double-exposure and other scenes for "One Glorious Day," in which Will Rogers and Lila Lee are featured for Paramount, will direct the new comedy.

In Paramount Film

Geoffrey Kerr, who played the role of Prince Charming in the stage play, "Just Suppose," in New York last year, will appear in the part of the young wastrel, Saville Mender, in "Love's Boomerang," the Paramount picture which John S. Robertson is making in England. Kerr appeared as Dave Leeson in "The Great Day," the first picture to be made in England by the Paramount British Producers.

Ingram Names Cast of Metro's Picture, "Prisoner of Zenda"

Rex Ingram has practically completed the cast for his special production for Metro of "The Prisoner of Zenda"—a cast that will stand out as remarkable even among the notable companies he has organized for his earlier pictures, Metro states.

Lewis Stone, star of the speaking stage, who leaped into prominence on the screen because of his virile characterizations in Northwestern dramas, will play the dual role of the King and Rudolf Rassendyll. Alice Terry, whose first big success was in Mr. Ingram's "The Four Horsemen of the Apocalypse" will be seen as the Princess Flavia in the Anthony Hope story. She has just completed work in the Ingram production of "Turn to the Right."

Robert Edeson, star of the stage and screen, has signed a contract to enact the role of Colonel Sapt, and Stuart Holmes will be the "villain," Black Michael. Edward Connelly, noted as the creator of the part of "Uncle Nat" in the stage production of "Shore Acres," has been selected as the Marshall Strakencz of the picture. Eric Mayne, whose most recent success was in Mr. Ingram's production of "The Conquering Power," has been given the picturesque part of Lord Burlesdon. Malcolm McGregor, a screen favorite, will make his first appearance in a Metro picture as Fritz von Tarlenheim. The part of Countess Helga von Strafzin has been taken by Lois Lee. The roles of Rupert of Hentzau and Antoinette de Mauban have not yet been filled.

This Year's Metro Week Will Dwarf Big 1920 Success, Predicts Company

Although Metro Week, set for November 20 to 27, is still a month away, the exchanges of Metro Pictures' Corporation, in communications to the home office in New York, prophesy that bookings during that special period will outdistance even the remarkable response exhibitors displayed during a similar time last year.

There is no exception among the twenty-five exchanges of the distributing organization retailing word of unusual activity on the part of theatre owners and managers upon their plans for the week.

It has been necessary, in most instances, to increase the personnel of the branch offices in order to man the releasing machine adequately during the stress of the exceptional demands upon it. With the influx into all the exchanges of accessories—paper, slides and special novelties—and with the task of checking up with the utmost care the condition of every Metro print in the vaults, that it be in as good shape as when it came from the laboratory, the managers of the branches, their salesmen and the inside force supporting the field workers find themselves working overtime as a matter of routine.

Before the first inauguration of Metro Week last year, officials of the company, following a detailed and extensive survey of the field, foretold that 7,000 picture houses would take advantage of the idea of running only Metro productions for one solid week. This was a production based not upon hazard but scientific inquiry into booking potentialities in every district. It will be remembered that this estimate was realized two weeks before the actual advent of the week, and that when the time came for the theatres to throw upon their screens in unison their choice of the big Metro productions then at their command, the expectations of the company were surpassed by a decidedly gratifying margin.

This year a second research has been made, first to determine whether or not the exhibitors who co-operated last year wished to make Metro Week annual; second, whether or not—as was agitated in 1920 by numerous showmen—the week should be lengthened to include ten days or a fortnight; and third, to obtain an approximation of the probable amount of booking.

The investigation was made several months ago, after returns on the first Metro Week had been classified completely and codified. By means of a particularly ramifying circularization and from personal talks with exhibitors in every part of the United States and Canada, Metro found that in hardly a single instance was any exhibitor anything but enthusiastic in his attitude toward a repetition of the event.

The very heartiness of the showman over the premier week brought up again the matter, which was discussed with the Metro officials last year, of making the booking period fortnight or ten days. In concordance with the decision of 1920 that one week was sufficient and fair toward the majority, the Metro Company reaffirmed its judgment of the year previous. It was admitted by exhibitors in the big cities and the moderately large towns that Metro pictures could draw and draw to more than capacity for a longer period than seven days, but in the smaller communities, the villages and the little towns, such an extension, while invited by exhibitors in such places, was deemed inadvisable.

By how great a measure the bookings during Metro Week of 1921 are expected to surpass those of Metro Week of 1920 may be understood when the company announces that in no instance did any of the more than 7,000 exhibitors who espoused the week last year withdraw from participation in this, and that in addition to this nucleus, there has been a tremendous addition to the list of new co-operators in the plan.

With such information at hand, the information which made manifest that Metro Week was not merely a booking drive but an exhibitors' profit-drive and a popular one, the Metro organization has gone ahead with plans for exploiting the event to the utmost. It is one of the cardinal policies of this company not only to stand firm in back of the exhibitor in his attack upon public attention, but to go out shoulder to shoulder with him, and frequently in advance of him, and break down the first-line defense of picturegoers' inertia with a nation-wide, intelligent and forceful advertising and exploitation campaign.

Such is the case this year. It is the intention and carefully arranged plan of Metro to make its week so momentous a screen event that such booking periods will hereafter be referred to as "Metro Week, and others."

Metro Says "Conquering Power" Fulfilled Forecasts for Success

Country-wide booking, on the part of exhibitors, and unvarying heartiness of reception on the part of their patrons, of Rex Ingram's production for Metro of "The Conquering Power" prove, Metro says, that the early-season form of the attraction, when it played to capacity during the two hottest weeks of the summer, at the Rialto and Rivoli Theatres in New York, is being maintained. Its success, it is stated, is fairly treading on the heels of the preceding Ingram photoplay, "The Four Horsemen of the Apocalypse."

"The Conquering Power's" victory stands as proof of early predictions, it is alleged. When it was first shown in New York it received many praiseworthy comments from the newspapers' dramatic critics; and the reviewers of many trade papers expressed the opinion that it would prove one of the most powerful box-office attractions ever put forth by a producing or distributing concern.

Every element which went to make up the completed unity of the photoplay received praise. The story itself, faithful to the spirit of Balzac and following the book, "Eugenie Grandet" with remarkable accuracy, was changed in adaptation by June Mathis only in regard to the end. The direction by Mr. Ingram, which included not only the choice of artists and supervision of their action, but final decision in the matters of settings and lighting, and above all, in the general composition of the scenes as they would appear on the film, brought to him even more worth-while notice than did his work in "The Four Horsemen." The photography by John F. Seitz, who was behind the camera during the screen production of the Ibanez novel, was acclaimed one of the most beautiful examples of cinematographic painting ever achieved.

A cast of rare ability and undeniable personality also did its considerable bit toward the effectiveness of "The Conquering Power," it is stated. Alice Terry, the Marguerite Laurier of "The Four Horsemen of the Apocalypse," recently said by Russell Iredell, the artist, to be the most perfect type of the American beauty he had yet seen, was cast as Eugenie Grandet. Playing opposite her was Rudolph Valentino, another celebrity from "The Four Horsemen." Others in the group of players were Ralph Lewis, Edward Connelly, Edna Dumary, Bridgetta Clark, Mark Fenton and Eugene Pouyet. In his arrangement of the scenes Mr. Ingram was aided in great measure by Ralph Barton, the American poster artist, who worked with Amos Myers in the art direction of the picture.

Much Attention to Detail in Metro's "Prisoner of Zenda"

Every detail of the appointments for the Rex Ingram screen production of "The Prisoner of Zenda," from the design of the dragon on the helmets of the king's guards to the construction of the hunting lodge, will be created especially to measure up to the ambitious standard Rex Ingram, director of the photoplay for Metro, has set for his newest production, statements from the Metro organization say.

Every wall of every set, every costume of the thousands of principals and extras who will participate in the picture, and even some of the out-of-door backgrounds will have to be prepared particularly to suit the requirements of this screen reproduction of the Anthony Hope romance.

Painstaking Care In Details

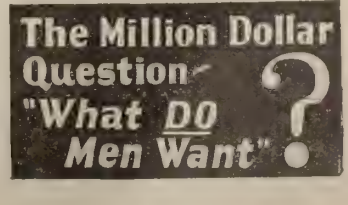
An example of the painstaking care that is being exhibited in attaining similarity to the minutest details of the story may be seen, it is said, in the plans for making the helmets of the king's guards. Although Los Angeles customers have helmets of every variety, Mr. Ingram found none available unless topped by a dragon. Since a dragon-crested helmet was not to be discovered he called upon Finn Frolich, who has created many original bits of statuary seen in Metro pictures, to reproduce the dragon done by Benvenuto Cellini, the Italian sculptor, for the helmets. The regal headgear now is under way at the Hollywood studios of the company. The same insistence upon detail obtains in designing the costumes to be worn by the military officers, the ladies-in-waiting, the peasants and attendants at the coronation scene of the picture.

Mr. Ingram, assisted by a corps of technicians and builders, is constructing a section of the capital of the province of the mythical kingdom in which the hero of the story meets with his bizarre adventures. A cathedral, a castle, several business houses and residences of an unusual style of architecture will be seen in this setting for one of the big scenes.

Robert Edeson in Metro Production

Robert Edeson, star of the legitimate stage where he created the leading roles in "Strongheart," "Ranson's Folly" and "Soldiers of Fortune," has been engaged by Metro to play Colonel Sapt, the grizzled old war veteran, in the Rex Ingram screen production of Anthony Hope's "The Prisoner of Zenda."

Mr. Edeson started his career as an amateur actor in Brooklyn, N. Y. His starring career began with "Soldiers of Fortune." His plays have included "Classmates," "The Rector's Garden," "The Call of the North," "The Noble Spaniard," "Where the Trail Divides," "The Cave Man," "The Indiscretion of Truth," "Fine Feathers" and "Sinners." "Strongheart" was his greatest success.



Metro's Hollywood Studios Hum; Five Units Begin Big Specials

Metro's Hollywood studios are humming with the activities of the company's five producing units, all of which are beginning work on special pictures.

Chief among these is Rex Ingram's production of "The Prisoner of Zenda," a screen version of the Anthony Hope romance that is expected to rank with "The Four Horsemen" in popular appeal and importance in the photoplay world. Mr. Ingram has spent nearly a month selecting the principals for the picture. Considerably more time still will be required for the elaborate sets for the story.

Bayard Veiller, head of the producing unit bearing his name, is filming Justus Miles Forman's story, "Tommy Carteret." Its screen title will be "The Phantom Bride." Bert Lytell, star of the picture, has in it one of the roles he loves best—a part that permits of deft characterization and participation in outdoor action.

Maxwell Karger has organized a strong supporting company for the production of "Kisses," his first comedy-dramatic picture in which Alice Lake enacts the stellar role. Harry Myers, of comedy fame, has the leading male role in this May Tully story of candy and corporation finance. Other members of the cast include Edward Connelly, Dana Todd, Edward Jobson and Mignon Anderson. June Mathis, of Metro's West Coast scenario department, prepared the script.

George D. Baker will invade foreign territory for scenes of the newest S-L picture now under production for Metro, "Stay Home," when he journeys to old Mexico with his entire company headed by the youthful Gareth Hughes. The expedition into the Southern Republic will be of several weeks' duration to enable the director to obtain all the necessary scenes for this Edgar Franklin story.

Harry Beaumont's production of "The Five-Dollar Baby," starring Viola Dana, promises to be unique among the company's new pictures. The Irvin S. Cobb story will be told for the camera in a big reproduction of a section of New York's lower East Side, to be constructed at Metro's Hollywood studios, and in numerous scenes that will be shot on New York's water front, showing the Statue of Liberty in the background.

"Fightin' Mad" Added to Metro Schedule Pleases Exhibitors

Metro says that from the moment of the initial announcement that it had added "Fightin' Mad," the great outdoor super-special production, to its list of releases, exchanges in all territories and the home office itself have been receiving inquiries from exhibitors concerning details of bookings and the release date of this action photoplay. The picture is for release December 5.

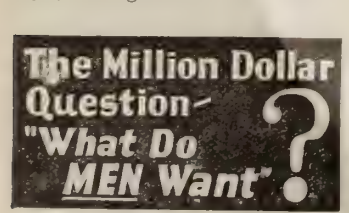
Swiftly Moving Story

The unusually prompt and general response to a simple statement of a distribution agreement has convinced Metro's officials and exchangemen that above all the motion picture showman finds most confidence in the drawing power of a photoplay whose story moves along swiftly from the very first title until the final fade-out.

"The manner in which our announcement of 'Fightin' Mad' has been received," said William E. Atkinson, general manager of Metro, after being advised of the exhibitor interest in the production, "verifies what is a trusim in the picture field: that the public likes punch in its pictures, especially the American public.

By Successful Author

"Such is the case in other fields which appeal to the public. The crowds don't go to the Polo Grounds to see a scoreless game, no matter how scientific. They want to see Ruth knock a homer. They want something that scores. That's why we've added 'Fightin' Mad' to the Metro batting order."



This picture, a William Desmond production, was written by H. H. Van Loan, author of "The Virgin of Stamboul" and other big successes. It was directed by Joseph J. Franz, under the supervision of Robert Brunton. Harry A. Gersted photographed it. The cast includes William Desmond, Rosemary Theby, Virginia Brown Faire, William Lawrence, Joseph J. Dowling, Doris Pawn, and others no less prominent.

Metro Promotes Claude Mitchell

Claude Mitchell, recently a member of Famous Players' executive staff in England, has been appointed production manager for the Bayard Veiller unit at Metro's Hollywood studios. Mr. Mitchell succeeds Joseph Strauss who, after a continuous service of more than three years in that capacity, died suddenly a few days ago of an attack of acute indigestion.

The list of production managers for the next round of Metro pictures is now completed. Starrett Ford is with Rex Ingram; David H. Thompson with Harry Beaumont; Clifford P. Butler with Maxwell Karger and Charles Hunt with George D. Baker.

Lytell Is Making "Tommy Carteret"

Bayard Veiller began this week at the Metro studios in Hollywood, production of Bert Lytell's newest picture, a screen version of "Tommy Carteret," by Justus Miles Forman. The title will be changed later.

For the out-of-door scenes the star and his company will go into the wildest region of the San Bernardino mountains. One of the most striking parts of the action requires as a background a mountain storm.

Urges Public to See Metro Film

So impressive was the Rex Ingram production of "The Four Horsemen of the Apocalypse" to the editor of a leading newspaper of Escanaba, Michigan, that he printed in the editorial columns of the journal an exhortation to his readers not to miss the photoplay. This advice was published on the eve of the closing of the screen drama after a record run at the Delft Theatre, Escanaba.

The editorial said in part: "After the numerous articles telling about the play and the author, it is not necessary to go into details. There is not one person in the city who does not claim the picture is all and more than represented. No one that has gone to see it leaves the theatre with adverse criticism. It is a picture you ought to see."

Six Seats in This New Metro Theatre

Metro's studio grounds soon will include a new theatre solely for the showing of pre-release pictures. The tiny playhouse, now under construction as an addition to the main administration building, will seat not more than half a dozen. It will be used only by the company's executives in reviewing completed pictures before sending them to the New York offices.

Amos Myers, of Metro's art department, designed the private picture house and selected its furnishings.

Has Leading Role

Sylvia Breamer has been engaged by Metro to enact a leading role in support of Bert Lytell in his new Metro starring picture, "The Phantom Bridge."

Elaborate Sets for Dean Film

"Wild Honey," which will bring Priscilla Dean to the screen in a vehicle which gives her unusual opportunities for dramatic expression, presents an intricate problem to the departments of art and scenic investiture at Universal City, it is reported.

The Universal-Jewel production calls for thirty-five locations, of which thirty-seven are construction projects, principally interiors of an old manor house in England. Each one calls for ingenuity as well as artistic ability in the work of Elmer Sheeley, art director, and Ray Van Alstyne, head of the scenic department.

One interior of a manor hall is costing $3,000 to construct, without furnishing or lights, it is said.

Build Mexican Town for New Paramount Film

A complete Mexican town, supposedly peopled by renegade Mexicans and murderous Chinese and located somewhere in Magdalena Bay, on the Mexican coast, has been constructed at Paradise Cove, a pretty spot on the shore of San Francisco bay, for scenes in "Moran of the Lady Letty," now being produced by George Melford for Paramount.

The town, which was built under the supervision of Rudolph Bylek, technical director for the producer, is laid out with streets and complete typical atmosphere. The dwellings and buildings, some twenty in number, are constructed of adobe, plaster and wood and are thatched over the roofs with straw. They are crude, and the general aspect of the town is said to be a most striking representation of the slovenly type of Mexican village described in the novel by Frank Norris, of which the picture is an adaptation by Monte M. Katterjohn. The company is headed by Dorothy Dalton as featured player, supported by Rudolph Valentino.

"The Dumb Bell" a Century Film

Harry Sweet's newest Century Comedy release is called "The Dumb Bell." It is the story of a young man who shows more temperament than gray matter. The story and the direction of "The Dumb Bell" are by Tom Buckingham.

A Pathe Satire

"Hocus-Pocus," the next Hal Roach comedy featuring "Snub" Pollard, which Pathe has scheduled for release the week of November 13, is a satire on the stage magician and faker. Pollard is assisted in the offering by Noah Young, Marie Mosquini, and the staff of Hal Roach comedians.

Amy Willard in Paramount Film

Amy Willard, who appears as Jane Egg, the circus equestrienne in "Love's Boomerang," J. S. Robertson's new picture for Famous Players-Lasky British Producers, is a well-known member of the British legitimate stage, and for some years past has specialized in the type of character comedy parts made famous by Lottie Venne.

Miss Willard is a much-traveled woman. She has been all round the world. For two years she toured America with "Sweet Nell of Old Drury" and "Camille," and appeared under the Shubert management with Louise Merryvale in "The Love Letter" and in "The Lightning Conductor."

Katherine MacDonald in Big Role in First National's "The Infidel"

Production has just been completed on "The Infidel," Katherine MacDonald latest feature for Associated First National, at the Ambassador studios, according to word received at the First National offices from B. P. Schulberg, president of the Ambassador Pictures' Corporation. He is now on the coast supervising filming of the MacDonald photoplays.

"The Infidel" is a spectacular story of the South Sea Islands from the pen of Charles A. Logue, former Manhattan newspaper man, who already has more than 200 screen successes to his credit.

More than half the scenes in the picture were made at night, and many of them in conjunction with the Pacific Fleet, with the co-operation of sailors and marines from the dreadnaughts. It was often necessary to work steadily for a day and a night to complete certain sequences. One of the thrilling episodes aboard ship necessitated thirty-six hours of continuous work because of the fact that the vessel received special order to put to sea before the date originally contemplated.

In a letter to J. D. Williams, general manager of First National, Mr. Schulberg says: "We have in 'The Infidel' a photoplay that far outclasses anything of its kind I have ever seen. The story gives 'the American Beauty' the greatest role she has yet played and she portrays it admirably.

"The cast selected for Miss MacDonald's support helps materially to secure the total effect of merit. The male lead is played by Robert Ellis, who came specially to play the role, from the East, where he has been directing for the past three years.

"An important part is interpreted by Joseph J. Dowling in a manner comparable to his work in Mary Pickford's 'Little Lord Fauntleroy,' which is receiving extensive praise wherever the picture has been shown. Melbourne MacDowell, Charles Force, Boris Karloff, Charles A. Smiley, Barbara Tennant, Loyola O'Connor and Eleta Otis depict other important roles. The masterly direction is due to the skill of James Young, a pioneer in picture production.

"Because of the growing popularity of Miss MacDonald, as evidenced by the upward curve of receipts for recent pictures, I unhesitatingly predict that 'The Infidel' will be instantly accorded an enthusiastic reception by theatregoers everywhere."

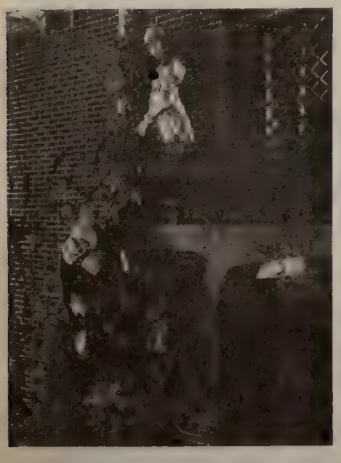
Jewel Engages House Peters to Star in "Human Hearts"

"Human Hearts," a play scarcely less perenniel than "Way Down East" and "East Lynne," has just been started at Universal City as a Jewel production. It will star House Peters.

When the Jewel plans for this year were announced early this fall, emphasis was placed on the fact that Lon Chaney would be starred for the first time in a big production, and on the fact that Jewel would make a huge production of the late Hal Reid's famous play, "Human Hearts." With the super-Jewel, "Foolish Wives," nearly finished and Priscilla Dean and Harry Carey moving along smoothly in their Jewel productions, Universal has turned its attention to the Chaney picture and to "Human Hearts."

Lon Chaney's Jewel, from an original story by himself and Irving G Thalberg, general manager of Universal City, is now completed and is being cut and titled. Incidentally, a new main title will have to be selected as none of those already suggested have been satisfactory. Robert Thornby, who directed Harry Carey in "The Fox," held the megaphone on Chaney in his first starring picture. A big cast, which included Irene Rich, Spottiswoode Aiken, Herbert Standing, Frank Campeau, Dagmar Godowsky, Alan Hale and little Stanley Goethals, makes this picture a strong advertising proposition.

Attention was then turned to "Human Hearts." The late Hal Reid, the author, is best known to film folk as the father of Wallace Reid, but in the legitimate he was always known as the author of "Human Hearts." He also wrote "The Confession" and half a dozen more successful plays. King Baggot is directing.



Neal Burns and Helen Darling in "A Rambling Romeo," an Educational - Christie Comedy

Tully Marshall and Claire McDowell Are Engaged for "Penrod"

Tully Marshall, well known character actor, who has just terminated an engagement with Thomas H. Ince, returns to the Marshall Neilan field, in the production of Booth Tarkington's famous "Penrod," starring Wesley Barry. Mr. Marshall has just been engaged to portray the part of Henry Passloe Schofield, father of "Penrod."

For the part of Ma Schofield, Mr. Neilan has closed with Claire McDowell, popular character actress. George Dromgold, who has also appeared in various recent Marshall-Neilan pictures for First National, has been signed to portray another important character in the Tarkington story.

Tom Held, assistant director to Mr. Neilan for over two years, and recently assistant to Victor Herman in the production of the Jackie Coogan picture, resumes his former place with "Mickey."

In the production of "Penrod," which Mr. Neilan plans to make his greatest box-office attraction to date, the producer is assembling what is expected to prove his most notable aggregation of popular players, most of whom have contributed to the success of his previous pictures.

Gloria Swanson "Owned" El Paso

Director Sam Wood, Gloria Swanson and "The Husband's Trademark" company have returned to the Lasky studio from their El Paso, Tex., location with all manner of praise for J. Edgar Hart, manager of the Palace Theatre in that city. The company fairly "owned" El Paso, they said, and it was all due to the untiring efforts of Mr. Hart.

Miss Swanson made a public appearance at the Palace and Richard Wayne, her leading man, gave a piano recital. Mr. Hart was showing Miss Swanson's recent Paramount release, "The Great Moment," and although the Palace is a three-day house, the picture was held over for the entire week, doing big business.

Good Reviews for Warren Releases

Recent releases of the F. B. Warren Corporation, which include "The Blot," a Lois Weber production; "Our Mutual Friend," the screen version of Dicken's novel; "The Old Oaken Bucket," May Tully's picturization of the famous old song, and Nell Shipman's "The Girl from God's Country," have been receiving warm approval of newspaper critics throughout the country.

Charles Bryant to Direct Nazimova

Charles Bryant will direct Madame Nazimova in her forthcoming production of Oscar Wilde's "Salome" and Ibsen's "A Doll's House," the double bill she is preparing as her first "repertoire film" for the United Artists.

Bryant also will have full charge of all production details and will engage the players for both pictures. In this connection it is announced that Wallace Beery has been engaged for the part of Helmer in "A Doll's House."

Sennett Has Four in Work

Mack Sennett announces that by November 15 he will have four companies at work in his studios. Mabel Normand arrived in Los Angeles on October 21 and began work on a comedy romance of Southern California. Ben Turpin has returned from New York and started work on his next picture, "Bright Eyes."

Billy Bevan started a new two-reel comedy on October 24, in which Mildred June has the feminine lead. On October 22, Billie finished a two-reeler, which will be released by First National, under the title of "By Heck." On November 10, begins a series featuring Teddy, the dog.

Glass Roof for Big Lasky Stage

Studio General Manager Charles Eyton has let the contract for one of the biggest construction jobs to be done in years at the Lasky studio, that of putting a glass roof over the big open stage.

Provision for the immense increase in production work on Paramount pictures has necessitated the covering of this stage, known as No. 4, which contains the huge tank and tropical garden which have been used in many famous photoplays of the past. The dimensions are 115 by 250 feet.

See "The Blot".

More than 500 ministers and teachers attended a pre-view showing of "The Blot," Lois Weber's film which the Criterion Theatre, St. Louis, recently featured as its opening attraction. The picture was warmly received by the invited guests because it deals with the problems by which thousands of underpaid preachers and teachers are beset.

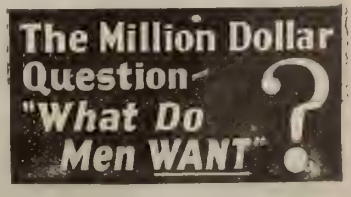
Full Week of Warren Films

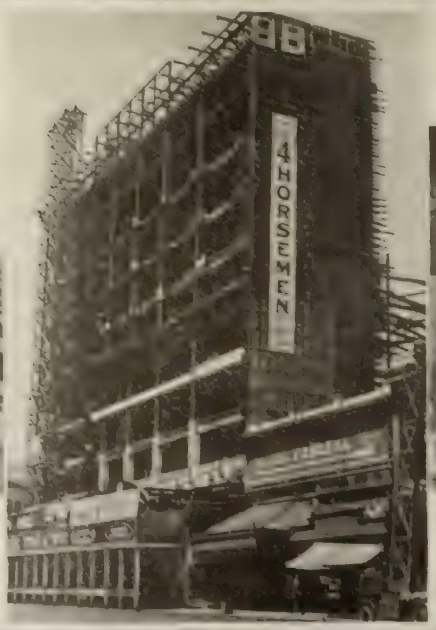
Manager W. R. Wilkerson, of the New York exchange of the Warren Corporation, announces that the Prospect Theatre, operated in connection with the Prospect Hotel, Coney Island, has booked a full week's run of Warren productions beginning October 31.

Lois Weber's "The Blot" is first on the list with showings on October 31 and November 1. "The Girl from God's Country," "Quo Vadis," "Good and Evil" and "The Old Oaken Bucket" complete the run.

O'Brien Is Star in Selznick Film

The second number in the Eugene O'Brien series is set for regular release on December 10 under the title of "Chivalrous Charley," but, as an additional attraction for "Selznick Week," November 13-19, there will be played a number of pre-release dates in first run theatres throughout the country. The addition of this new O'Brien offering is expected to give extra impetus to Select's drive for business during the period.





GETTING FULL BOX-OFFICE POWER FROM METRO'S "THE FOUR HORSEMEN OF THE APOCALYPSE"

The two scenes at top and at the bottom of the page show how the Lyric Theatre, Minneapolis, advertised the production. Center, left to right: Beach exploitation by the La Salle Theatre, Chicago; a sign fifty feet high and ten feet wide, erected by the Curran Theatre, San Francisco, on the main entrance of a new office building; window display by the Lyric Theatre, Minneapolis. Bottom: Window display in a department store by the Shubert Jefferson Theatre, St. Louis; lobby display by the Shubert Theatre in Pittsburgh

January to Be Wid Gunning Month; Times with Big Plans of Company

"Start the New Year Right—Wid Gunning Month—January, 1922." That is the slogan that is whizzing across the country and being carried to exhibitors by the managers and salesmen of the distributing organization of which "Wid" is the head.

"Wid Gunning Month" is the national response of his high-powered sales force to the announcement a few weeks ago that Mr. Gunning is in control of the Warren Corporation. Coupled with the speeding up effect of this news on the selling force is the enthusiasm created by the fact that the productions now being booked indicate that about the first of the New Year the Gunning exploitation and sales machine will be setting a fast pace.

"The million dollar question, 'What Do Men Want?' will be sweeping the country like wildfire by that time," wrote the western branch manager who suggested the "Wid Gunning Month" to the home office. "The wonderfully successful Los Angeles premier of 'Our Mutual Friend' shows that we will do with this 'perfect movie.' That human box office bell ringer, 'Old Oaken Bucket,' has already demonstrated its cash register value and will be at the top of its stride in January. Let's take advantage of these facts and concentrate on a drive that will roll up sensational booking figures as a tribute to Wid Gunning."

The suggestion of the branch manager met with an additional impetus in the home office when it was discovered that January 30 is the birthday of Wid Gunning. So it is that "Wid Gunning Month" is definitely on the calendar and all guns are set for a month's business that will present the corporation's head with a worthwhile birthday present.

"Wid Gunning Month" times perfectly with the big plans this distribution organization now has under way. Long run engagements and road show plans are now being whipped into shape on "What Do Men Want?" and "Our Mutual Friend." Within the next month both of these specials will have made their splash in the principal key cities. In this connection the exploitation department of the corporation is being expanded on a scale that will fit in with the broadside plans of the organization.

The "minute men" are backed by an enlarged home office exploitation department, including in its roster specialists in advertising copy, direct mail work, newspaper tie-ups and straight bally-hoo showmanship. All of these methods of exhibitor co-operation will be brought into play on "Wid Gunning Month."

Ray Editing Four plays

The largest editing, titling, assembling and cutting force of laboratory assistants ever engaged at the Charles Ray studio, is now busy preparing four of Charlie's plays for First National release. Charlie is busy finishing "Smudge," the Rob Wagner play, at his studio and of nights is superintending the work of assembling his pictures. The work of editing the four pictures is being done in four separate rooms, one to a picture. The three finished pictures are "Gas, Oil and Water," "The Barnstormer" and "The Deuce of Spades."

Selznick's Producing Forces Occupy the Talmadge Studios

Mail intended for the producing unit of the Selznick Corporation is no longer properly addressed to Fort Lee, N. J. With less palaver and advance announcement than sometimes accompanies the purchase of a new scenario, Myron Selznick, vice president in charge of production of the Selznick Corporation, has taken over the Norma Talmadge studios on East Forty-eighth street, New York City, and surrounded by his cohorts, has established himself there. Mr. Selznick negotiated a long term lease with Joseph M. Schenck, the studio being available because the Talmadges, Norma and Constance, have decided upon the West Coast as their production home for an indefinite period. They left the East recently.

The Selznick migration from Fort Lee to East Forty-eighth street was accomplished with a surprising lack of trouble or confusion. Practically everything loose within the four walls of the big studio on the Jersey side was the property of the company and was brought along. The big Selznick auto truck made trip after trip, back and forth, night and day, in accordance with a schedule laid out by Mr. Selznick and "Joe" Schleiff and "Jimmie" Dent, his chief assistants.

The removal of the studios will not cause any change or delay in the Selznick Company's production plans. The new quarters were well equipped before the Selznick Company took them over and production work will proceed in them at once. Before six months have passed the newly occupied Selznick studios are expected to be fully up to the standard of the studios in Fort Lee, which were a marvel of efficiency to all those who visited them.

ELAINE HAMMERSTEIN, SELZNICK STAR, AND NILES WELCH, HER LEADING MAN

"What Do Men Want" Premiere at Lyric Theatre November 13

Wid Gunning announces the opening of Lois Weber's production, "What Do Men Want?" in New York City, at the Lyric Theatre, on November 13, following "The Three Musketeers."

This drama of man's problem, as visualized by the woman writer and producer, is being called by Mr. Gunning's organization "A Woman's Answer to a Million Dollar Question."

A great amount of interest has been aroused in this production of Lois Weber's, because she is known for her forceful stories dealing with the real facts of American life. The title startles by its power, and yet it is stated that the title is a proper one for the story, in that the theme of the production is built around this question.

Many prominent club women, as well as leaders in civic life, have given their enthusiastic indorsement to this drama, the National Board of Review having written a most complimentary special report.

"Blot" Shows at Ambassador

The new Ambassador, the first Philadelphia house to be opened by Felt Brothers in their rapidly expanding chain of picture theatres, selected the F. B. Warren production, "The Blot," as its main attraction.

The new Ambassador, situated in the heart of a business and residential section of West Philadelphia, stands out clearly as one of the finest theatres of the neighborhood type in the city.

Has Leading Role in Frothingham Film

Marcia Manon, popular screen artiste, has been cast for the leading feminine role in J. L. Frothingham's next production, "The Man Who Smiled," by Director Edward Sloman. Miss Manon will be best remembered for her excellent work in "Stella Maris," when she supported Mary Pickford in that well liked picture. She will also shortly be seen in a Thomas H. Ince special not yet titled, and in the George Loane Tucker super-production, "Ladies Must Live."

In her present part, that of a Russian Jewess whose love for a gay life and finery is greater than her affection for her home and family, Miss Manon is given an exceptional opportunity to display her ability as an interpreter of emotional roles. She has several big scenes in "The Man Who Smiled" and will appear to exceptional advantage in the production, according to Director Sloman.

Selznick Signs Victor Heerman

Victor Heerman, motion picture director, has been signed by the Selznick Pictures Corporation. He was brought on from the Pacific Coast to assume his new duties. During his recent stay on the Coast Mr. Heerman directed the Marshall Neilan picture, "River's End," as well as a feature starring little Jackie Coogan, which is soon to be released.

Selznick Comedy Stars Owen Moore

Myron Selznick, vice president in charge of production, declares that work has so far progressed on the Owen Moore comedy, written and directed by Henry Lehrman, that a release date in January is now being decided upon. David Kirkland is co-director. Pauline Garon is leading woman for Mr. Moore.

Hilliard Busy

Ernest Hilliard, nephew of the stage star, Robert Hilliard, is working on "Idle Hands," the latest production for Distinctive Pictures, starring George Arliss. Hilliard recently played with Mary Carr, the wonderful mother of "Over the Hill," in a picture not yet titled. He was the heavy in Vitagraph's "The Matrimonial Web," starring Alice Calhoun.

Buys Rights

Screen rights to "The Desert Fiddler," a novel of the Imperial Valley and Mexico, have been secured by Thomas H. Ince and preparations are being made to produce the story as a special, for release through Asociated First National.

News in Brief from Everywhere

Buffalo

Morris Taitus, alleged "brains" of a gang of motion picture thieves, has been arrested in Fort Worth, Texas, for the Buffalo police, who charge the youth with the theft of the films from the shipping department of United Artists' Corporation, Nu-Art Pictures and Educational, all housed in the Nu-Art office, 221 Franklin street. Two indictments have been presented to the Buffalo grand jury, one charging the theft of "The Three Musketeers" and the other "Dream Street." Taitus came to Buffalo several weeks ago and obtained employment as a shipping clerk in the United Artists' Exchange. One Sunday about forty reels disappeared from the exchange. Taitus, it is alleged, faded away at the same time. A detective agency took hold of the case, with Taitus' arrest as the result. The youth is being brought back to Buffalo to face the theft charges. The two men who robbed the Victoria and Elmwood Theatres in Buffalo, and the Strand in Syracuse, have been trailed to New York City. Men answering their description bought several suits at the New York store of Georges and ordered them sent to the Hotel McAlpin. After the men robbed the Buffalo houses they went to the local Georges store where they bought a suit and overcoat each. In the New York store the salesman recognized the clothes, although the labels had been removed. New York police are searching for the two. Over $1,700 was stolen in the Buffalo houses in two of the most daring daylight safe robberies in the annals of the local police department. In Syracuse about $2,000 was stolen.

* * *

Clara Kimball Young was at Shea's Hippodrome the week of October 31, appearing in person at the big house several times each day and giving a short talk on her experiences in screenland. She attracted overflow audiences to the Hippodrome.

* * *

This has been an eventful week at the Buffalo First National Exchange. J. G. Fater, former Hodkinson representative, who recently joined Manager E. J. Hayes' sales force, has resigned to join Paramount in a similar capacity. H. L. Levvy has won second prize in the State-wide sales contest. Malcolm Williams, from out of the West—Oklahoma, to be exact—has come to Buffalo to take charge of the short subject department. A Hallowe'en party was given in the Franklin street exchange, October 29, in honor of Miss Lillian Bailey, bookkeeper, who is about to join the ranks of those happily married. Miss Bailey will be succeeded by Eleanor Paradise. Manager Hayes announces that he has closed the entire A. P. product for presentation at the new Loew State Theatre. Mr. Hayes has also added the Hippodrome, Niagara Falls, to the franchise list. Ben Levine and Mr. Hayes journeyed to Rochester last Friday to discuss the first run situation with leading exhibitors in that city. Four houses in Rochester have signed up for "The Idle Class," day and date. The Chaplin comedy opens at the Shea Hippodrome next week.

* * *

Walter Price, former manager of the Buffalo Associated Producers' Exchange, who has been handling this product since it was taken over by First National, has left the F. N. Exchange to accept a position with Richard C. Fox, Select manager, as special representative, to handle Selznick's "A Man's Home."

* * *

Bill Fickeisen, Merit plugger, is escorting Franklyn Farnum on a tour of personal appearances in Western New York theatres, in connection with the presentation of the star's latest vehicles.

* * *

The boys at the Universal presented Harry Berns, formerly Buffalo assistant manager and now manager of the Toronto Exchange, with a handsome pigskin traveling bag, upon the occasion of his departure from town for the Canadian city. Jim Savage is now holding down Mr. Berns' chair.

* * *

Sydney Samson and Howard F. Brink continue to place "The Miracles of the Jungle," in Buffalo and Western New York theatres. Jim Bailey has also booked the film for Keith's Theatre.

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Differences between the Buffalo Theatrical Managers' Association and the stage hands have been settled. The stage hands have accepted a 5 per cent. decrease. It is expected that the musical salary question will also be settled within a few days.

* * *

Charles Ray, accompanied by Mrs. Ray, Richard Willis and Albert A. Kidder, general manager and assistant general manager, respectively, of Charles Ray Productions, Inc., will arrive in Buffalo the night of November 21 and remain at the Hotel Statler until the following evening. While in Buffalo Mr. Ray will visit Niagara Falls. George Rizard, Ray's chief cameraman, will also be in the party.

* * *

While the location of the new Hodkinson office is expected to be in either the Robertson-Cole Exchange or the old Associated Producers' offices, the matter had not been definitely settled at this writing. J. L. Dale has arrived in Buffalo to take the office manager's position. Marion Gueth, who has been with the company through the regimes of several different managers, will be booker. Ed Hochstin will come from Albany to join the sales force. The Albany office is being discontinued. Howard Boyle is "managing director" of the outfit.

* * *

The Society of Motion Picture Engineers convened in Buffalo October 31 to November 4. N. N. Ott and L. A. Davison, of Buffalo, were in charge of arrangements. Many technical subjects and papers were presented. Distinguished engineers of the industry came to town for the convention.

* * *

Al Beckerich, managing director, and D. Stewart Parmelee, assistant manager, have their hands full at the new Loew State Theatre these days. The house continues to attract overflow audiences afternoon and evening and there is no disputing the fact but that the State is cutting into the business of several of the downtown houses.

* * *

C. S. Trowbridge, assistant general sales manager in charge of exchanges, expects to remain in Buffalo about one month more at the United Artists' Exchange. Mr. Trowbridge expects to add more men to the sales force. During his stay in Buffalo Mr. Trowbridge is spending most of his time at the United Artists' office in the Nu-Art building, 221 Franklin street, while Local Representative P. H. Smith is out drilling the territory. There have been rumors along Film Row that Mr. Smith was leaving the organization but both Mr. Trowbridge and Mr. Smith have heard nothing about such a move.

* * *

Charles Charles, formerly Fox representative in the Albany district, has been transferred to the Buffalo territory by District Manager Clayton M. Sheehan, to handle the Fox specials. Louis Green, Buffalo film man in the old days, has succeeded Mr. Charles in the Albany district. W. C. Rowell, who recently resigned as Buffalo branch manager, is remaining with the company as salesman, covering the Southern Tier. Mr. Sheehan announces that twenty-one full week bookings have been received to date for Fox anniversary week.

* * *

D. H. Finke, manager of the new Bellevue Theatre, Niagara Falls, N. Y., announces that his company has won its fight before the public service commission to obtain a power instead of a lighting rate on the "juice" used to operate its projection machines. The lighting rate is about eight times as much as the power rate.

St. Louis

The funeral of C. C. Cleary, booker for Independent Producers, was held last Wednesday at Chester, Ill., his former home. Cleary, who was very well known to the local film colony, died suddenly on October 22 while visiting with his brother at St. Mary's, Mo. Prior to joining Boswell's orzanization six months ago, Cleary was chief poster clerk for the Fox exchange here. He formerly conducted theatres in Chester and Marissa, Ill.

* * *

The beautiful new $100,000 Mattoon Theatre, Mattoon, Ill., opened October 31 with "Reputation" as the feature. The house is controlled by the Fitzpatrick & McElroy interests. Victor Porter, chief of the production staff, is temporarily in charge of the Mattoon, which seats 1,200. He was in St. Louis this week arranging attractions.

* * *

Jimmy Higgins, the new manager of the Rialto Theatre, bears the distinction of being the youngster manager of an Orpheum theatre circuit in the country. He is but 23 years of age. Jimmy came here from Milwaukee. He is spending $5,000 in remodeling the Rialto.

* * *

St. Louis picture houses and other amusement places will be forced to contribute $500,000 to the unemployed of the city if plans of the finance committee of Mayor Kiel's Unemployment Commission are approved by the entire commission when it meets this week. William Sacks, chairman of the Finance Committee, put through a resolution calling upon the Board of Aldermen to pass legislation putting additional tax burdens on the theatres, soft drink dispensors and gasoline sales. A proviso in the resolution is that the taxes are not to become effective until the $100,000 fund recently provided by the municipality is exhausted and will hold good for only six months. Under the plan picture houses, theatres, etc., will be forced to pay 5 per cent. of their receipts to the city in addition to their regular city licenses. A tax of 10 per cent. on soft drink sales would also become effective, while one-half a cent a gallon would be assessed against gasoline sales.

* * *

Lawrence Goldman, counsel for the Motion Picture Theatre Owners of Missouri, is preparing a campaign against Sunday closing of amusements at Kirksville, Mo., which recently clamped on the lid. The fight is being watched with interest here.

* * *

Charles E. Dorgan, formerly with the Strand, Decatur, Ill., is the new manager of the Shenandoah Theatre. William Hamburg has been named purchasing agent for the City Wide Amusement Company.

* * *

Jean Dagle has taken over the Barth Theatre, Anna, Ill.

* * *

Charles Werner of Metro has just returned from a trip through Kentucky and Southern Illinois. He states that the calling off of the threatened railroad strike was regarded as the forerunner of a gigantic business boom in those parts.

* * *

Floyd Lewis is back from Chicago where he conferred with General Manager Woody of Realart. While in the Windy City, Floyd attended the grand opening of the "Chicago," the latest amusement palace of the Balaban & Katz interests.

San Francisco

Isaac L. Marks, and Ralph B. Marks have filed a statement to indicate that they are conducting the Acme Theatre in the North Beach district under a co-partnership.

* * *

Julius Cantwell, formerly with the Selznick exchange, has joined the traveling selling staff of Progress Features and is covering the Valley territory, with which he is familiar.

* * *

The Associated First National exchange may be moved from Golden Gate Avenue to Turk street, negotiations for a new building in the new film exchange district being under way.

* * *

W. E. Shallenberger, president of the Arrow Film Corporation, and Ben Wilson, producer and former star, were recent visitors here from Los Angeles. Arrangements were completed whereby Progress Features will take over all the Peter B. Kyne series, starring Roy Stewart and Marjorie Daw, with a number of other features.

* * *

E. H. Emmick, owner of the Peerless Film Service, has purchased from W. E. Shallenberger thirty-six Broadway, Speed and Eddie Lyons comedies, to supplement his regular comedy service.

* * *

Lam & Rasco have taken over the old Vicksburg Theatre at Twenty-fourth and Vicksburg street, which has been closed for several years, and will open it as soon as it can be remodeled.

* * *

Harry Lustig western representative of Metro, is visiting the local office.

* * *

H. E. Aitken, of New York, is another trade visitor.

* * *

C. J. Crowley, salesman for Universal, has been placed in charge of the short reel department of the local branch.

* * *

The loge section of the Royal Theatre, Polk and California streets, has been enlarged and re-equipped with comfortable chairs upholstered in velvet.

* * *

Arthur Aronson, manager of the branch of the Western Poster Company maintained in Seattle, is spending a vacation at the local headquarters of this concern. Conditions in the Northwest are described as being on the mend.

* * *

Jack Brower, assistant manager of Associated First National, is back at his desk again, following a stay in a local hospital for an operation on his throat.

* * *

Joel Cohen, of the Consolidated Amusement Company, Honolulu, who left his San Francisco headquarters for a visit to New York several weeks ago, was compelled to stop at Chicago on account of a serious illness, but has been enabled to resume his trip.

* * *

The Lyceum Theatre, one of the leading houses in the Mission District, has been purchased by Jake Limpsky, and Robert McNeill, former owner of this San Francisco theatre, has purchased the Broadway Theatre in the suburban city of Oakland, from Larry Lund. Robert Abrahams, until recently in charge of the Claremont Theatre, Oakland, has been made manager of the Lyceum Theatre.

* * *

Edward Baron, manager of the local branch of United Artists, returned recently from a two weeks' tour of the territory.

* * *

Marcus Loew is expected in this city shortly, having come to the West Coast to attend the opening of the new State Theatre at Los Angeles. The San Francisco house will be ready for occupancy in about six months.

* * *

E. C. Cunningham, well known in this city through his connection with the old theatre St. Francis, has taken over the Rex Theatre at Santa Clara.

* * *

The Maze Theatre, a pioneer house of Stockton conducted for years by James Barlow, is being enlarged and a formal opening will be held on November 20. The present house, which seats 288, will be used as the lobby of the enlarged theatre, which will seat 830. The addition has been erected without disturbing the old house.

* * *

Carl Laemmle, head of Universal, was a recent visitor here with Harry Zelmer, his secretary, and spoke freely of his recent visit to Europe. He stated that he would send a company abroad within the next two months to work on an international story, the scenario of which will be prepared here. The company will include a director, a star, a leading man, a cameraman and a complete technical department.

* * *

Edwin Armstrong, Universal district manager, is making a stay at the local exchange and expresses himself as being highly pleased with the showing being made here.

* * *

Harry Cornell, formerly manager of the Orpheum Theatre, Oakland, has been made manager of the Pantages Theatre in that city, this being the third time in six years that he has been appointed to this position.

* * *

George Bouvier has been appointed manager of the Hippodrome Theatre at San Jose.

* * *

The Watsonville Theatre Company has been incorporated with a capital stock of $30,000, by J. E. Rafael, M. G. Fisher, L. N. Herrin, C. F. Pratt and K. Baxter. The concern plans to erect a theatre at Watsonville.

* * *

Contracts have been awarded by John DiStasio and A. F. Kleinsorge for alterations to the Liberty Theatre at Sacramento.

* * *

The public statement of Judge Daniel S. O 'Brien, of San Francisco, that drug vendors are using small picture theatres as bases for plying their trade, has aroused wide comment and this matter will be considered at a gathering of federal, state and municipal authorities to be held shortly in this city at which plans will be made for closer co-operation in combatting the drug evil.

Pittsburgh

The Better Theatre Corporation has been formed at Charleston, W. Va., with Harris P. Wolfberg, formerly with the Famous Players-Lasky, as general manager. The Hymen-Middleburg interests of Huntington, Charleston, Bluefield and other West Virginia and Kentucky cities compose the Better Theatre Corporation. At the present time, the new organization is remodeling the Plaza Theatre at Charleston.

* * *

The Pittsburgh Hodkinson branch is now located on the second floor of the Silverman Building, 1010 Forbes street.

* * *

F. E. Gohrs, well-known local film man, formerly connected with "A Child for Sale," is now looking after the interests of the Northern Central Booking Company, owners of the Curwood production, "Isobel, or Trail's End" for Western Pennsylvania and West Virginia. He has taken office space with the Standard exchange at 119 Ninth street.

* * *

Jack R. Levy, for three years with the Pittsburgh Fox branch, has resigned and is now connected with the First National here in a similar capacity. He will handle the main line territory.

* * *

T. I. McDermott, who is touring all the Pathe branches in the United States, is spending a few weeks at the Pittsburgh office.

* * *

The Federated Film Exchange Company, which recently opened a Pittsburgh branch, reports excellent business, and that the "Miracles of the Jungle" serial is breaking records everywhere.

* * *

On December 4 the Soisson Theatre at Connellsville, Pa., will be turned over to the local lodge of Elks for their annual memorial services.

* * *

Vernon F. Scott, of the Ideal Theatre, Johnstown, Pa., has taken over the Amusu Theatre, Conemaugh, from Bill Wyke, who has operated the same for six years.

* * *

Jerome Dawson's Victoria Theatre at Gallitzin, Pa., was greatly damaged by fire recently. It will be several weeks before the house will be ready for re-opening.

* * *

Bill Sheppard's Opera House at Smithon, Pa., has been ordered closed by health officials, as a result of a diptheria epidemic in the town.

* * *

The employes of the Pittsburgh Universal branch, held a Hallowe'en party in the exchange offices, October 29.

* * *

K. D. Dock has sold his Lyric Theatre at Middlebourne, W. Va., to Presley Feist and Joseph Watkins. Feist will be the manager.

* * *

Remodeling operations are still in force at the Wilbur Theatre, Homewood, and owner I. W. Shearer says he expects to reopen the house about Christmas time. The Wilbur was formerly a one-story structure, but after alterations are completed another story will be added, and apartments will constitute the second floor of the building.

* * *

Howard Gross and R. P. Sullivan, of the S. & S. Film & Supply Company, have returned to Pittsburgh, after a ten-day trip spent in New York and Atlantic City. In the latter city they took a well-earned rest, but in the metropolis, they were kept busy every minute looking over the film market and closing deals.

* * *

C. L. Gillis is again back in the show game, having bought back his Bijou and Odeon Theatres at Clarksburg, W. Va., from Mr. Soloman.

* * *

Joseph Rosen, who recently sold his interests in the Park and Model theatres, Butler street, Pitsburgh, has certainly gotten about as far away from the show game as any man could. He's a butcher now.

* * *

Ralph C. Freeman is the new business agent of the local operators' union, succeeding James J. Clair, who resigned. Clair is now holding down Freeman's old position at the Million-Dollar Grand.

Philadelphia

W. W. Hodkinson Corporation will occupy separate quarters at 1324 Vine street, after November 7. The new quarters were formerly a private house, which is speedily being converted into a first class exchange building.

* * *

Ben Abrams has returned to town again and is looking over the local field.

* * *

The Chamberlain Amusement Company has taken over the G. A. R. Opera House in Shamokin, Pa., now controlling every theatre here.

* * *

C. Yarn, formerly a circus man, has purchased the Stanley Theatre, Mahanoy City, Pa., which has been refurnished and equipped to compete with the best houses in this town.

* * *

M. Werner, who now controls a circuit of five theatres in the suburbs of Reading—the Rialto, Royal, Rivoli, Victoria and Rex—has been booked for a solid Metro week at all his houses, during the week of November 20 to 26.

* * *

M. Schreck of Ashland, Pa., who recently bought the Unique Theatre and sold it to the local bank, is also the lone exhibitor here with the only remaining theatre, the Temple.

* * *

George Bennethum of Philadelphia is now booking the Wilmer and Vincent theatres of Easton, Allentown, Reading and Harrisburg, in addition to his own circuit.

* * *

H. Wolfstein has taken over the Star Theatre, Stroudsberg, Pa.

* * *

H. Hyberger has discontinued vaudeville at the Lorenz, Bethlehem, Pa., and will show big pictures exclusively.

* * *

Cyril White, of Schuylkill Haven, Pa., who secured the Opera House in Frankville, has invested $10,000 in improvements to make this one of the finest theatres in this section of the country.

Pittsburgh

As a result of a vote among franchise holders of Associated First National Pictures in the Pittsburgh territory, the following were chosen as delegates to the first "Get-Together" meeting of franchise holders from all over the country to be held in Chicago beginning Monday, October 24: C. N. McCloskey, Uniontown; H. W. Scherer, Johnstown; George Sarvis, Warren.

* * *

The Motion Picture Theatre Owners of Western Pennsylvania are planning a big rally and banquet to be held in the assembly room of the Fort Pitt Hotel, Friday, November 4, at 12 o'clock noon. All exhibitors are welcome to attend this meeting; in fact, all exhibitors should be there, as it is for their benefit that the big affair will be staged.

* * *

Work has been started on the two buildings located at 1028-30 Forbes street, and in a short time the two former residential buildings will be turned into two of the finest film buildings in the city. Mr. Janicks, owner of the buildings, says there will be room for four private offices with as many film vaults. The work will be completed about December 1.

* * *

Harry Megowan, one of Pittsburgh's best known film men, has been appointed manager of the Apex Pictures, Inc., succeeding Frank Niggel, who resigned.

* * *

Sam Gallo of the Strand Theatre, Indiana, Pa., and his wife are spending a short vacation touring New York State.

* * *

Sam Block has sold the Superior Theatre, North Side, to I. H. Fleishman and his partner.

* * *

Isaac Guckenheimer, owner of the Blackstone Theatre, his wife and a few friends, are spending a vacation at White Sulphur Springs, West Virginia. The party made the trip by motor.

* * *

The F. I. L. M. Club of Pittsburgh entertained the Motion Picture Salesmen's Association at dinner on Monday evening, October 10, at the Fort Pitt Hotel.

* * *

The Standard Film Exchange is nine years old this month and is fittingly celebrating the anniversary by announcing its fall and winter schedule of releases. This exchange is probably the oldest in the city with the exception of the Universal and the Liberty Film Renting Co., all three having been started about the same time.

The business was founded by Albert A. Weiland, with the aid of his father, J. A. Weiland. The present manager, William J. Weiland, entered the business seven years ago. The Standard was one of the first concerns to start in the feature business, as prior to their time the General, Mutual and Universal furnished the small subject programs used by practically all the theatres then. On account of other interests A. A. Weiland has practically withdrawn from the exchange, leaving W. J. Weiland in complete charge, although "Al" is in daily touch with affairs at the exchange.

For the present season, the Standard announces a policy of one big feature a week. Serials to be released are "The Blue Fox" and "The Adventures of Tarzan."

* * *

Wardenville, W. Va., is soon to have its first picture theatre.

* * *

Front Royal, Va.—Fire of unknown origin started on the gable roof of the Elite Theatre building, but while the roof was badly damaged, the only damage to the theatre was from water.

* * *

Mark Browar, head of the theatrical enterprises that bear his name, is expected to return from Atlantic City, where he spent a three-wek vacation, accompanied by Mrs. Browar.

* * *

"Bob" Lynch, for some time on the road for the Educational exchange here, has resigned his position and is now connected with the Columbia exchange in a similar capacity.

* * *

Sam Gould, well-known exhibitor of the North Side, Pittsburgh, took over the Sedler Theatre, East Pittsburgh, and opened it Saturday, October 22. The name of the house has been changed and it will hereafter be known as the Rivoli.

The Sedler Theatre was opened about a year ago by Louis Sedler, and has never been much of a success. For a while this summer the house was open Saturdays only.

Mr. Gould will inaugurate a policy of vaudeville and feature films, and the attractions will be changed twice weekly, and judging from past performances of this progressive exhibitor, things will surely pick up with this house.

Mr. Clark, formerly at the Crystal Theatre, Smithfield street, Pittsburgh, will manage the Rivoli.

* * *

Work is fast being completed on the Preston Theatre, Tunnelton, W. Va., and J. F. Graham, the owner, expects to open it on Thanksgiving Day.

The Preston will be a modern house in every respect, has been equipped entirely by the U. T. E., has a beautiful tile lobby, and a stage size 30 by 38. Road shows and pictures will be the attractions. The house seats 475, and will be managed by E. F. Nutter, owner of the American Theatre at Rowelsburg, W. Va.

The Preston Theatre building is three stories in height and is so situated that the theatre auditorium is on the third floor, yet the exits open right onto the street.

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Saturday, October 22, marked the opening of the first picture house ever erected at Pleasant Unity, Pa. The theatre has a capacity of 350, and is owned by Messrs. Emil Milich and Andy Repasky. The opening attraction was "Outside the Law."

* * *

Dick Jennings, of the Grand Theatre, Greensburg, Pa., installed a Star Automatic Score Board and gave his patrons the world series games play by play. Sunday's game was recorded to a full house. The town officials tried to stop the show, but Jennings went right ahead when he proved to their satisfaction that he had sold tickets on Saturday and was accepting no money at the door.

August Wallace, of the Wallace Brothers, proprietors of the Arcade Theatre, Connellsville, Pa., has returned from a year in Paris and Berlin, where he studied art. He states that the picture theatres abroad are doing a good business and really have well filled houses at all times. He also states that American films seem more popular than those made at home.

* * *

Pittsburgh is enjoying something new at the present time with extended runs at two picture houses. October 24 commenced the fourth week's run at the Duquesne of "The Three Musketeers" and "Over the Hill" at the Savoy. Both houses are doing big business.

* * *

Saeli Brothers, who have operated the Lyric Theatre at California, Pa., for the last eight years, have sold out to Frank F. Kotler, of Coal Centre, a small town adjoining California.

* * *

Frank Golle, of the Grand Theatre, Roscoe, Pa., has had the lobby of his theatre decorated, as well as his residence repainted, which adjoins his theatre. He is still operating only three nights a week, and says he will not put on any more until business justifies same.

* * *

Charlie Trovato, of the Slickville Theatre, Slickville, Pa., has enlarged the house forty feet and installed 100 more seats.

* * *

Mike Sevente, of Rimersburg, Pa., opened his new house which he calls the Liberty, October 5. Mike formerly owned the Star Theatre, but this he has discontinued since the new house has started. The new Liberty is of 500 seating capacity. The entire equipment is brand new The building is of brick construction.

* * *

The Pittsburgh Universal branch will hereafter serve the Erie, Pa., territory, formerly handled by the Buffalo Exchange. As a consequence, Manager Cherry, manager of the Iron City branch, is very much elated.

* * *

Miss Claire Walker is the new feature booker at the Universal Exchange, succeeding Thomas Skelton, who resigned to accept a similar situation at the local Famous Players-Lasky office.

* * *

George Moore, one of Pittsburgh's best-known film men, formerly manager of the local Robertson-Cole branch, has secured a position on the road force of the Associated Exhibitors' Exchange, and will handle the Northern Pennsylvania territory.

* * *

Abe Schnitzer, of the Pittsburgh Universal branch sales force, has been made manager of the short subject department.

* * *

Edwin Kelly, well known in Pittsburgh film circles, is recovering from a severe attack of ptomaine poisoning. For a time, Ed's life was despaired of, and his many friends are glad to hear of his recovery.

* * *

W. F. Seymour, supervisor of exchanges for the W. W. Hodkinson Corporation, is expected in Pittsburgh shortly to look for a new location for his company's branch here.

* * *

H. M. Berman and A. A. Schmidt, of Universal's home office, spent October 19 in Pittsburgh attending a Shriners' ceremonial at Syria Mosque.

Detroit

An interesting announcement in Detroit film circles this week was to the effect that C. A. Brokaw, of the Merit Film Company, had resigned to form a co-partnership with Edward Geller and hereafter will devote his time to the All-Star Feature Film Company, with offices in the Film Building. It is the plan of Messrs. Geller and Brokaw to expand the business and make the All-Star one of the most up-to-the-minute film exchanges in the Middle West. Mr. Brokaw still retains his financial interests in the Merit Film Company, but will devote all of his time to the new affiliation.

* * *

Gerald Meyers, Detroit manager for Associated Exhibitors, has returned to his desk after three weeks in the hospital, following a street car accident.

* * *

W. C. Barnes, formerly manager of the Fox Exchange in Detroit, has returned to the city after a two weeks' vacation spent at Atlantic City. Mr. Barnes will start motoring to the West Coast this week, where he will manage an exchange not yet announced.

* * *

C. C. Burr, producer of Johnny Hines comedies, was in Detroit last week conferring with M. Harlan Starr, Detroit manager for Educational Pictures. Having completed his personal appearance tour, Hines has returned to New York to start work on his new comedies.

* * *

Thomas H. Ealand, former general manager of the Charles H. Miles vaudeville and picture theatres in Detroit and Cleveland, has signed a contract to manage the new Tuxedo Theatre, which opens a vaudeville and picture policy in Detroit on October 24. The new Tuxedo, seating 1,850 persons and situated at Tuxedo street and Hamilton Boulevard, is one of the finest of all of Detroit's theatres and is situated in the heart of a fashionable populace.

* * *

Herb L. Weil, who formerly operated a string of picture and vaudeville theatres in Port Huron, will assume management of the new Macomb Theatre in Mt. Clemens immediately. Fred Cassin, Mr. Weil's assistant, will have charge of the theatre as house manager. At present Weil, is directing building operations on his new Desmond Theatre in Port Huron, which he expects to open early in the spring. A year ago Weil sold his Port Huron interests to W. S. Butterfield and announced a retirement from the industry as an exhibitor. An active, progressive showman, always striving for the betterment of the industry, Michigan exhibitors are welcoming his return to the fold.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"The Rough Diamond"

Tom Mix Is Star in Laughable Mix-Up. Fox Production.

Reviewed by Jessie Robb

The avalanche has started! When "Doug" Fairbanks put the intrepid D'Artagnan on the silver sheet and the "Three Musketeers" made the howling success it did, it was plain that there was sure to follow a series of screen heroes cut from the same cloth. And here is one of them. This latest staring vehicle of the Fox star is a departure from his usual Westerns. The picture is in the nature of a travesty on the Graustark romances of the dashing American hero who rescues the lovely princess of the tiny principality from the machinations of the plotting minister and marries her! As the singing cow-puncher who loses his job and is forced into a series of ridiculous and comical adventures, Mix has the time of his screen life. There are opportunities galore for action of a strenuous kind and there is no letup from the first closeup of Mix showing every tooth in his head as he sings to the barnyard animals to the final fadeout of the wedding when military honors are thick upon him. He is ably supported by a good cast. Also a trained mule and a beautiful and intelligent horse play important parts and add to the fun.

The Cast.

Hank Sherman .....Tom Mix
Gloria Gomez .....Eva Novak
Emeliano Gomez .....Hector Sarno
Pedro Sachet .....Edwin Brady
Manuel Garcia .....Sid Jordan

Directed by Edward Sedgwick.
Photographed by Ben Kline.
Length, 4,458 Feet.

The Story.

For singing during working hours and flirting with a pretty girl who wanders by, Hank Sherman loses his job. He leaves on his mule and the pair soon sign up with a circus. During his performance he again sees the girl and speaks to her. Hank gets in a fight with the circus hands. There is a grand rumpus and Hank is victorious. His prowess excites the girl's father. He is the deposed president of Bargravia. Hank is asked to accept the office of generalissimo and start a counter revolution. At Gloria's request he accepts. This displeases Sachet and he has Hank kidnapped. He escapes and reaches the party in time to sail. Once again in Bargravia, Sachet endeavors to thwart Hank's revolution. But, after a grand and bang-up fight, Sachet is frustrated, Gomez is restored to office and Hank marries Gloria.

Program and Exploitation Catchlines:

From a Humble Cow Puncher to Lord High Everything Else In the Republic of Bargravia Is Some Rise In Life! See Tom Mix Accomplish This In a Fox Film Which Hasn't a Quiet Moment From Beginning to End.

"Saving Sister Susie"

Thanks to the work of Dorothy Devore, this two-reel Christie Comedy for Educational is good light entertainment. The younger sister of a family with designs on the bachelorhood of a certain rich man, she is dressed like a fifteen-year-old so that her "cold" blonde elder sister may have a chance to make a match. Miss Devore is very fetching as a little girl in short skirts, and supplies most of the comedy. Earl Rodney's efforts to be funny are too apparent. Among the other players are Eugenie Forde and Katherine Lewis.—S. S

IN THIS ISSUE

"The Rough Diamond" (Fox).
"The Old Oaken Bucket" (Warren).
"White Oak" (Paramount).
"Possession" (Robertson-Cole).
"The Millionaire" (Universal).
"Enchantment" (Cosmopolitan).
"Bible in Motion Pictures" (Sacred).
"Matrimonial Web" (Vitagraph).
"Iron Trail" (United Artists).
"All's Fair in Love" (Goldwyn).
"The Right Way" (Producers Security).

"The Old Oaken Bucket"

May Tully's Production of Well-Known Ballad, a Charming Pastoral Idyl. F. B. Warren Release.

Reviewed by Jessie Robb

Picturized from an old time ballad May Tully's Production, F. B. Warren release, is a charming and artistic visualization of the thoughts and sentiments in "The Old Oaken Bucket." A financier of Wall Street is lunching one war day in a fashionable hotel. Glancing out of the window he sees some ragged street urchins disporting themselves in a fountain. Their evident enjoyment recalls his boyhood on the old farm and a longing to see the old place comes over him. Jumping in his car, he is driven out to the farm, now owned by others. The lines of the old song come to mind as he visits each familiar spot and in memory he lives over his boyhood sports and pranks and his courting the pretty sweetheart until the time when he leaves for the city. Passing a field he sees the village "nine" in a game and impulsively joins them. When the game is over, hot and dusty, but happy, he goes down the road surrounded by the crowd of youngsters. He passes an attractive middle-aged woman, who seems familiar and she proves to be his boyhood sweetheart. The pair exchange greetings.

All this is very simple in the telling. There's none of the "punch," thrills or spectacular effects supposed to be necessary to draw a crowd. But there is something else, the genuine and delightful spirit of childhood, the little misfortunes which seem so big, the pretty courtship of the youth and the maid and the sad parting with the old home. There isn't an incident which won't arouse memories in the heart or mind of the spectator. The human interest and heart appeal are strong. From a pictorial standpoint the picture is a delight. The many rural scenes are about the prettiest seen on the screen in some time and the photography, by Saul Harrison.

The Cast.

The Man .....Joseph Smiley
The Boy .....Bobby Connelly
The Youth .....Paul Kelly
The Little Girl .....Violet Axzell
The Maiden .....Mary Beth Barnall
The Woman .....Kate Blancke

Directed by May Tully
Length, 5 Reels.

"The Millionaire"

Herbert Rawlinson Does Good Work in Melodrama Produced by Universal.

Reviewed by Fritz Tidden.

Oftentimes a purely theatrical, obvious, claptrap melodrama may be raised out of its class into a worth-while entertainment by some inspired work on the part of somebody or all concerned in its production. The screens are full of them. In fact, it is a common sight to witness a melodrama with a poor story that upon reaching the projection machine seems to have the goods.

However, something slipped up in the production of "The Millionaire," which has Herbert Rawlinson as star and is released by Universal. The basic material upon which it is founded is no worse than has been used many times before but the finished product lacks the raising qualities that are too numerous to catalogue here, but which are familiar to everyone anyhow. Herbert Rawlinson does all he possibly can to raise the entertainment value by lending to the production his well known unusually pleasing personality and giving a fine performance in an impossible role. The rest of the cast are below average.

The Cast.

Jack Norman .....Herbert Rawlinson
Bobo Harmsworth .....Bert Roach
Simon Fisher .....Wm. Courtwright
Jimmy .....Verne Winter
Kate Blair .....Lillian Rich
Grandmother .....Margaret Mann
Delmar .....Fred Vroom
Mrs. Clever .....Mary Huntress
Marion Culbreth .....Doris Pawn
Evers .....E. A. Warren

Story by Hulbert Footer.
Scenario by Wallace Clifton.
Directed by Jack Conway.
Length, 4,730 Feet.

The Story.

Jack Norman, a clerk, falls in love with the office stenographer, gets fired and inherits $80,000,000 all in the same morning. It naturally changes his entire life.

The money comes from a murdered financier, Gyde, who once loved Norman's mother. With the money Jack inherits he fights the Red Gang, a black-mail organization. To outwit this gang he induces an actor friend to pose as the heir, while the real Norman acts as secretary.

The fake heir is "vamped" by a female member of the gang. He marries her. Then with her confederate she tries to shake him down. Jack upsets their plans, corrals the gang and is then free to blow in a couple hours' income on an engagement ring for his stenographer sweetheart.

Program and Exploitation Catchlines:

If You Had Eighty Million Dollars, How Would You Spend It? Herbert Rawlinson Puts It to Good Use in "The Millionaire."

He Lived by the Clock, But He Was Happy —And So Was Someone Else. Great Wealth Came to Him, But Death Stared Him in the Face—And No One Could Be Happy.

"A Rural Cinderella"

This two-reeler released by Educational is listed as a Punch Comedy. Featuring Louise Fazenda, Jack Duffy, John Henry, Jr., and Chester Conklin, all of whom are most capable in comedy parts, it does have the punch. The stuff is all burlesque, of the type for which Fazenda is noted, and, it seems, great relaxation for the tired business man. Few of the stunts are new but all are well done.—S. S

Newest Reviews and Comments

"Possession"

R-C Production of Anthony Hope Novel Has Scenic Beauty But the Screen Version Is Poorly Constructed.

Reviewed by Edward Weitzel

Louis Mercanton, the director of "Possession," is credited with the statement that "Only real life rings true on the screen" and adds "So far as possible we must abandon imitations." This sounds clever; but it isn't because Mr. Mercanton forgot to add that the making of a motion picture is an art, and all art is a question of selection. In "Possession" also he forgot that art is a question of selection and has piled up a mass of material that is excellent as to local color and as separate incidents but so poorly constructed that it defeats the director's intent. Nothing is more fatal to the effectiveness of melodrama than to repeat the same business over and over again, especially when the action is kept at top speed and everyone in the picture is acting for all he is worth. Cut to five thousand feet "Possession" would be vastly improved. No form of stage or screen story is quite so ticklish as melodrama, or requires more art in the handling. The more natural the effect, the finer the art by which it is produced.

The picture is filled with scenic beauty. Taken on the Island of Saint Margaret's, three miles off Cannes, France, the Hope story reveals an almost continuous series of picturesque shots. Several of them have never been equalled for sheer loveliness. The individual acting and the mob effects are always adequate and at times superb. The cast, which is made up of English and French actors and contains the American actress, Malvina Longfellow, in the leading female role, has been selected with great skill. The best performance is given by Max Maxudian as Mouraki Pasha. It is technically perfect and presents a vivid portrait of the crafty, polished and unscrupulous Turkish official. Reginald Owen, Paul Capellani, Salvatore Lo Turco and Mme. Jeanne Desclos-Guitry are the other high lights of the acting list.

The Cast

Lord Wheatly.....Reginald Owen
Constantine Stefanopoulos ...Paul Capellani
Mourake Pasha .....Max Maxudian
Hon. Dennis Swinton .....Harrison Brown
Captain Martin .....Marcel Numa
Dimitri .....Salvatore Lo Turco
Spiro .....Robert Mennant
Vlacho .....Charles Vanel
Achmed .....Carlos Colonna
Watkins .....Louis Monfils
Lady Euphrosine (PHROSO),
Miss Malvina Longfellow
Francesca Stefanopoulas,
Mme. Jeanne Desclos-Guitry
Panayiota .....Miss Kassietri
Olga .....Mme. Roland
Kortes the Strong .....Raoul Pasli

Founded on Anthony Hope's "Phroso."
Directed by Louis Mercanton.
Length, about 7,000 Feet.

The Story.

Lord Wheatly, a wealthy Englishman, buys the Island of Neopalia, situated in the Mediterranean, near Turkey and under Turkish rule, although its two hundred inhabitants are Greeks. The former owner, Lord Stefan, sold the island in order to pay the gambling debts of his dead son. The islanders resent the sale and swear to kill the foreigner who purchased it. They feel that Lord Stefan's niece, Lady Euphrosine, called Phroso, is being despoiled of her rightful inheritance. She is engaged to her cousin, Constantine Stefanopoulos, whose only aim in marrying her is to control the island. He is already married, but has kept his marriage secret. Lord Wheatly arrives at the island and has a series of romantic adventures before he defeats several attempts to kill him, and wins the love of the Lady Euphrosine.

Program and Exploitation Catchlines:

Anthony Hope's Celebrated Romance Has Been Beautifully Produced by Louis Mercanton Under the Title of "Possession," An R-C Release.

Exploitation Angles: The cast means nothing to the playgoer, so hammer on Anthony Hope and the French scenes. You can get the most out of the novel, so work this strongly, including a book hook-up with stores and the library.

"White Oak"

William S. Hart-Paramount Picture Is Thrilling Tale of the Old West.

Reviewed by Sumner Smith.

William S. Hart's new Paramount picture, "White Oak," deviates very little from the well-known plot involving wronged women, western "bad man" types and the gambler with a sense of honor and justice who comes to the aid of a desert caravan beset by Indians. In short, it is typically a Hart picture, revelling in the atmosphere of the West of bygone days.

The star's fans will find "White Oak" immensely interesting, for it presents him in his best-liked role of a hard-riding, straight-shooting man. The continuity is smooth and the suspense well built up. Some of the exterior scenes, too, are especially striking, notably those where the Indians circle in clouds of dust around the beleaguered caravan. But it does tax the imagination a bit to see the hero's revolver bringing down galloping Indians a quarter of a mile away. Perhaps our own lack of skill with the weapon makes us unduly skeptical, but we should like to see such shooting in real life.

Vola Vale as the heroine is remarkably appealing—just the foil for her stalwart lover. Alexander Gaden and Bert Sprotte supply good characterizations, and the other players are worthy of their roles. As Hart is himself, both on the screen and in real life, so is the picture—absolutely dependable.

The Cast.

Oak Miller .....William S. Hart
Barbara .....Vola Vale
Mark Granger .....Alexander Gaden
Harry .....Robert Walker
Eliphalet Moss .....Bert Sprotte
Rose Miller .....Helen Holley
Chief Long Knife .....Chief Standing Bear

Story by Wm. S. Hart.
Adapted by Bennett Musson.
Directed by Lambert Hillyer.
Photographed by Joe August.
Length, 6,208 Feet.

The Story.

Oak Miller is a gambling man with one mission in life—to punish the man who deceived his sister. Barbara, a beautiful young woman with a rascal of a step-father, is Rose Miller's friend and loves her brother, who is in love with her. Mark Granger drifts into the town wearing a beard and is not recognized as the betrayer of Rose Miller. He forces Barbara and her brother to join a wagon train leaving the town, when he learns that the brother has killed his step-father. Indians ambush the train. A dog carries a note from Barbara to Miller, back in the town, and he comes to the rescue. The Indians are dispersed and their chief captured, Granger's identity is discovered and the chief kills him before Miller can avenge his sister, now dead.

Program and Exploitation Catchlines:

White Clean Through Is William S. Hart as the Gamblin' Man in His Latest Picture of the Olden West.

The Oldtime West, with Its Bad Men, Indians and Prairie Schooners, Is Faithfully Reproduced in the Latest Wm. S. Hart Picture.

Exploitation Angles: Sell Bill Hart by every possible means, using paper, the newspapers and street stunts. Take every means of telling the patrons you have him in a new play.

"The Right Way"

Gripping Prison Reform Drama Presented by Thomas Mott Osborne

Reviewed by C. S. Sewell.

Thomas Mott Osborne, the well-known penologist, in presenting this film, which is released through Producers Security Corporation, describes it as a page from life. This is a picture with a purpose, this purpose being to stimulate prison reform along the lines used by Mr. Osborne when he was warden of Sing Sing Prison and while in charge of the U. S. Naval Prison at Portsmouth, N. H., during the war.

To bring out his points, Mr. Osborne has selected a poor boy and also a rich boy, both of whom land in prison. A majority of the footage of the production is used in "showing up" the treatment of prisoners under the old system. With this is contrasted the method advocated by Mr. Osborne as exemplified in the Mutual Welfare League.

The production is interesting. Apart from the over-stressing, from a theatrical standpoint, of the points that Mr. Osborne wishes to bring out, it has been well produced by Director Olcott. In the latter part of the picture there is unusually strong and gripping drama with fast action.

Naturally in a production of this kind, the scenes are not all pleasant. For instance, many will not like the scenes where the prisoners on an allowance of a gill of water daily are shown suffering the terrific torture of thirst. In the most dramatic portion, an innocent man is shown being executed in an electric chair.

The Cast.

The Father .....Edwards Davis
The Mother .....Helen Lindroth
The Rich Boy.....Joseph Marquis
The Sweetheart .....Vivienne Osborn
The Poor Boy.....Sydney D'Albrook
His Mother .....Annie Ecleston
His Sweetheart .....Helen Ferguson
His Sister .....Elsie McLeod
The Smiler .....Tammany Young
The New Warden.....Thomas Brooks

Directed by Sidney Olcott.
Length, 7,500 Feet.

The Story.

A poor boy, the victim of environment, lands in a reformatory and finally, because of the jealousy of a pal who is a stool-pigeon, is sent to a prison conducted under the old system. A rich boy commits forgery and lands in the same prison. In the meantime the poor boy finishes his term, but as the outcome of a fight is sent back to prison. A new warden has introduced a new system where the men are better treated.

The stool pigeon's duplicity is discovered and a member of the gang kills him in a fight, but another member is accused and sentenced to be electrocuted. The poor boy and the rich boy, who are friends, although trusted members of the league, leave prison to get evidence to save him, but find it is too late. Shocked by the death of an innocent man, the governor pardons the two boys and they find happiness with the girls of their choice outside the prison walls.

Program and Exploitation Catchlines:

A Stirring story with Unusually Gripping Action and a Smashing Climax.

Interesting Production Depicting Prison Life Under the Old System as Contrasted with the New.

"Screen Snapshot No. 12"

Vivian Martin gives an exhibition of the strenuous life she's leading at present playing on the stage and for the screen. Mae Murray and Harrison Ford visit Norma Talmadge at her Long Island home. Constance Binney and Wallace Reid show the "fans" how a film is made. Charlie Murray plays an inimitable game of solitaire. Wesley Barry visits "Babe" Ruth during a game. Good "fan" interest in this number. (1 Reel) Federated Release.—J. R.

Newest Reviews and Comments

"Enchantment"

Cosmopolitan Production Starring Marion Davies Has Beautiful Settings and Is Amusingly Entertaining

Reviewed by Edward Weitzel.

Placed against a background of unusually beautiful settings and assisted by a bright and expertly constructed scenario "Enchantment," Marion Davies' latest Cosmopolitan production, is amusingly entertaining. The photography is in the very front rank of excellence and every member of the supporting cast and also every detail of production are of the best quality. Miss Davies herself has never before done such meritorious work. She plays the part of the wealthy and spoiled flapper with unflagging spirit and exhibits a collection of stunning gowns and get-ups. The story proves its right to be called "Enchantment" when the gorgeous and artistic version of "The Sleeping Beauty" is introduced during the action. Director Vignola has done himself proud by the originality and charm of his handling of the fairy tale. His skill and faithful efforts are in evidence all through the picture. In many respects it is the best piece of directing to his credit.

The performance given by Forrest Stanley as Ernest Eddison is practically flawless. Tom Lewis is delightfully humorous as the father of the flapper. Edith Shayne as Mrs. Hoyt, Arthur Rankin as Tommy Corbin and Corinne Barker as Malia are more than competent.

The Cast.

Ethel Hoyt .....Marion Davies
Ernest Eddison .....Forrest Stanley
Mrs. Hoyt .....Edith Shayne
Mr. Hoyt .....Tom Lewis
Tommy Corbin .....Arthur Rankin
Nalia .....Corinne Barker
Mrs. Leigh .....Maude Turner Gordon
The Queen (in fairy tale).....Edith Lyle
The King (in fairy tale)....Huntley Gordon

Story by Frank R. Adams.
Scenario by Luther Reed.
Directed by Robert G. Vignola.

The Story.

The father of Miss Ethel Hoyt, having showered his only daughter with everything that money can buy, wakes up to the fact that the young woman thinks herself a reincarnated Cleopatra. She has six young college men in her train, and spends her time dancing and dining with them. On her father's birthday she attends a theatre party for him but crowds the box with her faithful six. The play is "The Taming of the Shrew" and the star, Ernest Eddison, is a personal friend of Mr. Hoyt's. While watching the way the wife in the play is subdued by her lord and, at the end, acknowledged master, Ethel's father gets an idea. He hurries around to the star's dressing room and arranges with him to tame his daughter. Ethel snubs him frightfully until her father tells her the actor has a lurid past, and that he does not wish her to associate with him. That is enough to arouse an interest in Ernest.

Both take part in a charity performance of "The Sleeping Beauty," and Ernest gives her a good calling down when she troops in to rehearsal followed by her college squad. She turns the tables on him by threatening to leave if he insists upon sending her body guard away. He gives in to her, but seizes the opportunity to confess his love when he awakens her with a kiss in the play. Ethel is very indignant and refuses to forgive him—until she finds he is about to leave her forever. She then admits that she loves him.

Program and Exploitation Catchlines:

"Enchantment" Lives Up to Its Name. It Is the Most Gorgeous and Also the Most Entertaining Picture of Marion Davies' Career.

Exploitation Angles: Sell the unusual effects in the play even above the star, telling of the gorgeous gowns and magnificent settings. Don't brag too hard, but make it plain that the production is one of unusual beauty.

"All's Fair in Love"

Smart Society Comedy of the Everlasting Triangle Is This Goldwyn Production

Reviewed by Jessie Robb.

The everlasting triangle is a dramatic expedient usually employed to develop either serious drama or tragedy. In this Goldwyn Production which has a featured cast, the opposite is true. The spectacle of a young woman deliberately planning to marry a young man she has yet to meet, capturing him and then indulging in jealousy and hysterics, only to finally recover from her tantrums and vamp her new hubsand has all the elements of high comedy, and, it must be said the climax goes off with a bang. The action leading up to said climax is retarded by the sub-titling. Valiant efforts were made to have them funny and witty but they give the impression of being labored.

May Collins is a new type of leading woman. She is not the pretty, pretty doll type but is intelligent and well groomed; therefore an agreeable surprise. Richard Dix is good as the much tried husband. The other members of the small cast are respectively excellent.

The Cast.

Natalie .....May Collins
Bobby Cameron .....Richard Dix
Vera .....Marcia Manon
Craigh Randolph .....Raymond Hatton
Rogers .....Stuart Holmes
Marshall .....Andrew Robson

From the play "The Bridal Path" by Thompson Buchanan.
Scenario by Arthur F. Statter.
Directed by E. Mason Hopper.
Photographed by John J. Mescall.
Length, 5 Reels.

The Story.

Natalie Marshall sees Bobby Cameron on the links and determines that he is her future husband. She meets him and after a quick courtship the pair are married. But just before starting on their honeymoon Natalie receives a gift from Vera, the town vamp and a former flame of Bobby's in Paris. The inscription on the bracelet and the accompanying note arouse Natalie's jealousy. She promptly has hysterics and refuses to see her new husband. After leading her long suffering father a terrible life, Natalie determines to win Bobby by Vera's methods. Her ruse succeeds but Bobby tells her he wants a real wife and not a vamp.

Program and Exploitation Catchlines:

When Is a Wife Not a Wife? When She Is a Little Vamp! Natalie Let Herself In For a Lot of Misery When She Became Jealous But She Got Over Her Fit and Husband Had Some Peace of Mind.

"Cleaned and Dry"

Presumably this title was given this comedy as Monty Banks, the featured player, is shown driving a dry cleaner's delivery wagon and appropriating the clothes therein for personal use as the exigencies of the plot? demand. There's quite a bit of amusement in Monty's little way of driving the wagon and considerable novelty in his game of golf. The familiar chase soon makes its appearance and finishes the footage. Directed by Jack Warner. (2 Reels) Federated-Warner.—J. R.

"The Owl and the Grasshopper"

The manner in which cartoonist Paul Terry has shown an owl that has imbied too freely of pre-Volstead beverages illustrates his cleverness to a marked degree. This modernized fable, distributed by Pathe, points a moral that "soft words often clothe a wicked intent." The owl disturbed by a grasshopper invites him in and what he does to him is aplenty. This reel is well up to the standard of previous releases in this series.—C. S. S.

The Bible in Motion Pictures

The Sacred Films Corporation's Version of the Great Narratives of the Old Testament Should Have Many Supporters

Reviewed by Edward Weitzel.

It may be as well to state at once that there has been no attempt to deal sensationally with the episodes of Biblical history which the Sacred Films Corporation are putting out under the title of "The Great Narratives of the Old Testament." The first four stories, "Creation," "Adam and Eve," "Cain and Abel," and "Noah and the Ark," would naturally lend themselves to such treatment, but all through them is shown a praiseworthy resolve to handle each incident with reverence and the best artistic effort at the director's command. The fact that at times the pictures fall somewhat short of their full impressiveness will not prevent them from instructing and entertaining a large body of spectators. They are of course, particularly well adapted to presentation before religious bodies.

"Creation," in the natural order of things, is the least impressive of the first four episodes. To reproduce the beginning of the world is a large order for even the resources of the moving picture camera. "Adam and Eve" is much better done. The names of the man and the woman who enact our first parents are not given, but they are fine selections, and all of their scenes are handled without offense. "Cain and Abel" has been produced with an excellent appreciation of its dramatic possibilities. The man who has been cast for Cain is quite remarkable in his realization of the first murderer. He projects a figure that is at once sinister and pathetic and of the right bigness in its appeal to the imagination.

"Noah and the Ark" does not suggest anything of the power and sweep of the Dore conception of the Flood, but the honesty of the attempt to portray this episode will recommend it to all.

"The Heart of Dorean"

Beautiful outdoor scenes are one of the striking points of this two-reel drama starring Tom Santschi, distributed by Pathe. The star appears as a French Canadian woodsman, and Ruth Stonehouse as his sweetheart. There is a romantic story of ordinary interest in which a stranger wins the love of the girl and then goes away. Santschi goes after him and in a fight believes he has killed him. A member of the Northwest Mounted Police brings him back to the camp and Santschi is overjoyed when he finds that he is free to marry the girl and that the stranger has recovered. It develops that the stranger is wanted for murder. The work of the cast which also includes Edward Hearn and Jay Morley are satisfactory, although Ruth Stonehouse is inclined to overact as the French girl.—C. S. S.

"Stars and Stripes"

This comedy is mostly the inevitable chase. Sid Smith and his side-partner make their appearance as traveling salesmen. Their introduction is out of the ordinary. While chasing their trained dog, they spy a pond and decide to bathe. A couple of escaped convicts appropriate their clothes and the partners are forced to don what is left. Then their efforts are given to eluding the posse sent out and to escaping from jail after capture. The real convicts are finally caught. Good taste is usually conspicuous by its absence in these comedies but it is questionable if even the license allowed is not exceeded, when such a tragical instrument as the electric chair is employed in the clowning. Directed by Herman C. Raymaker. (2 Reels) Federated-Hallroom Boys.—J. R.

Newest Reviews and Comments

"The Matrimonial Web"

Alice Calhoun Stars in Pretentious Vitagraph Production

Reviewed by Jessie Robb.

This latest Vitagraph Production which stars Alice Calhoun is much more pretentious and elaborate than the average output of this company. The press sheet has it that the story is "intensely dramatic." Perhaps it might be if the leading roles were enacted by more mature (in years) players. As it is there is a certain amusing unreality and naivete about the entire picture which gives the impression that a juvenile thriller for adolescent youth has been filmed.

The story is more or less complicated—really two parallel ones which the plot development conjoins. As they are concerned with two opposite phases of life—the simple home one of a revenue official and the elaborate social life of a rich banker—many opportunities are thus given for diversity of background which has been amply supplied.

The cast is a large one and each player is skillful. Alice Calhoun as the star and Joseph Striker as the leading man make as charming a picture of youthful grace and attractiveness as has been seen on the screen in many a day.

Cast.

Helen Anderson .....Alice Calhoun
Harvey Blake .....Joseph Striker
Chief Revenue Officer Anderson, William Riley Hatch
Gregory .....Armand Cortez
Cyrus Blake .....Charles Mackay
Miriam Blake .....Elsie Fuller
Irving Sneed .....Ernest Hilliard
Mrs. Sanborn .....Marion Barney
Dorothy Sanborn .....Edith Stockton
Judge Cameron .....G. C. Frye
Smuggler .....Richard Lee

Story by G. Graham Baker.
Directed by Edward Jose.
Length, 5 Reels.

The Story.

Chief Revenue Officer Anderson receives a Government communication that the opium smuggling had been narrowed down to his district and he was told to stop it. He and his assistant, Gregory, are greatly worried. They have been unable to locate the wireless. Helen Anderson is anxious to help.

Meanwhile at Cyrus Blake's palatial summer home a different conference is being held. Judge Cameron is telling Blake and Mrs. Sanborn of a case. Blake remarks that if a woman is compromised, the man is in duty bound to give her the protection of his name. Harvey Blake arrives from college but when he finds out there is a house party he escapes to the island saying he is tired of petting parties.

Helen starts out to investigate the island. She sees Harvey and follows him. Back at the Blakes Mrs. Sanborn determines to force Harvey to marry her daughter, Dorothy. She arranges with Irving Sneed, another guest, to induce Dorothy to spend the night on the island alone. Then according to Mr. Blake's strict ideas Harvey will be forced to marry her. But Helen has concealed herself in the cabin thinking Harvey is the smuggler. She discovers the wireless.

The next morning when the Blakes and their guests arrive Helen prevents the forced marriage. Her father arrives and matters are explained. The real smuggler tries to send a message and is caught. Harvey and Helen decide to marry in the future.

Program and Exploitation Catchlines:

Alice Calhoun Has Excellent Role In Her Latest Release Which Has Many Exploitation Angles.

"The Iron Trail"

Bennett Pictures Corporation Has Produced an Excellent Screen Version of the Rex Beach Story

Reviewed by Edward Weitzel.

A three-cornered battle in which men contend against each other and in which nature fights against the right puts life and interest into "The Iron Trail," the Rex Beach story which the Bennett Pictures Corporation has transferred to the screen. As is usually the case, the author has returned to his beloved stamping ground and made Alaska the scene of his adventurous tale. There is good red blood all through it, and a love interest that is both tender and true. The atmosphere of the land of sullen rivers of floating ice and the slow moving glaciers is realistically sustained, and the acting of a capable cast gives the picture the proper human appeal. Wyndham Standing is thoroughly at home in the character of Murray O'Neil, the intrepid and quick witted young Irish civil engineer who fights his enemies and wins. Thurston Hall makes Curtis Gordon sufficiently unscrupulous, and Reginald Denny is pleasing as Dan Appleton. Alma Tell is well cast as Eliza Appleton, and Betty Carpenter is pretty and appealing as Natalie.

The Cast.

Murray O'Neil .....Wyndham Standing
Curtis Gordon .....Thurston Hall
Dan Appleton .....Reginald Denny
Eliza Appleton, his sister.....Alma Tell
Natalie, Gordon's step daughter, Betty Carpenter
Dr. Cyrus Gray .....Lee Beggs
Tom Slater, O'Neil's foreman..Harlan Knight

Story by Rex Beach.
Directed by R. William Neill.

The Story.

"The Iron Trail" is a narrative of adventure around the building of the railroad that runs up the Salmon River in Alaska and cleverly dodges around the glaciers that for a long time defied the efforts of the engineers to penetrate the rich gold country. Murray O'Neil, a famous builder of railroads, finds upon his arrival in Alaska that Curtis Gordon has a scheme started to build a railroad but learns that the plans cannot be successfully carried out and that Gordon's project will fail. O'Neil, disregarding Gordon's threats, starts construction work and immediately meets most determined opposition.

Gordon resorts to trickery and treacherous methods and even sends for a newspaper writer to write up and blacken O'Neil's character. This newspaper writer proves to be Dan Appleton's sister and Dan is O'Neil's staunchest friend. The situation becomes more complicated because O'Neil has rescued Natalie, Gordon's step-daughter, from the wreck of a steamer off the Alaskan coast. This results in the crossed lines of having two beautiful girls, each lined up in the opposite camp to which they are related, by family ties.

In the course of the action of the story, there are mob fights, personal encounters, two love themes, and the tremendous opposition of nature that places great barriers in the way of the men atempting to open the way to the vast treasure of gold hidden away in the ice-covered mountains. The picture is brought to a climax when the breaking up of the ice is shown in the final scenes and the success of the many months of hard work is threatened by the rush of the frozen river.

Program and Exploitation Catchlines:

The Screen Version of Rex Beach's "The Iron Trail," Is Filled with Thrilling Situations and Is Finely Acted.

"Hocus Pocus"

This single reel Snub Pollard comedy distributed by Pathe is a burlesque on stage magicians and fakirs, and the scenes are laid in a theatrical boarding house. There are some humorous situations and this picture reveals the fact that Marie Mosquine, who has appeared as leading lady with Snub, is quite an acrobat. Unable to pay their rent, some of the boarders give a show and one of them gets away with the landlady's diamonds, but, account of his love for her niece, Snub captures the absconder, recovers the jewels and wins the girl.—C. S. S.

"Crack Your Heels"

In this single-reel Harold Lloyd reissue there is a bevy of attractive girls headed by Bebe Daniels, who are cast as farmerettes. Harold appears at the farm looking for work and afraid he will find it. He does, and finally outwits a pair of burglars who are trying to rob the safe, as his reward he gets the girl. There are a number of humorous situations and it averages up well with the earlier Lloyd releases.—C. S. S.

"Combating the Elements"

Kineto's picture of swirling waters, frozen spray, gale driven seas, and ice-locked harbors and the way that man and his staunch ships fight these foes will, by their very nature, give a feeling of security and coziness to theatre audiences in winter time. They would be no less acceptable to summer-time audiences because of the impression of winter that they impart.

Some of the pictures show tug-boats battering their way through ice floes in the Great Lakes to help big ships in distress, and others are views of the Atlantic Coast with winter gales beating upon it.—T. S. daP.

"A Day in the Wilds"

The standard established in the previous numbers of the new series of "Adventures of Bob and Bill," released by Pathe, is well maintained in this number, which starts off with the boys finding a woodpecker's nest in the woods. Next they come upon a porcupine which gets rid of a volley of quills to the discomfiture of poor Bill. The boys decide they have had enough of this little animal and go on to a trout stream where with the aid of a bent pin, a pole cut from the woods and the raveling from a woolen shirt they catch a fine bunch of trout for supper. This is an interesting number of the series and there are some fine shots of woodland and waterfalls.—C. S. S.

"Pathe Review No. 129"

There are a lot of good laughs in the slow-motion section of this Pathe Review, which shows various kinds of sneezes, and the muscular cortortions of the face are interesting as well as amusing. Another section, "Speed by the Ton" shows amusing views of elephant racing in Perak. "The Oyster's Enemy" shows starfish of many species. A particularly attractive section from a scenic standpoint shows the towers and trees, and beautiful architecture of Princeton University. The Pathecolor section shows a day with a Japanese Geisha Girl. Altogether, this is one of the best of the Pathe Reviews.—C. S. S.

Paris in Fifteen Minutes

This Kineto Review No. 83 shows some interesting sights of the French capital. American autoists will be astounded by the inconveniences which are part of the daily routine of the French automobilists who go in and out of Paris. On every trip across the city's boundries the "gas" in the auto tank is measured and a tax is levied if more is brought into the city than is taken out.

The old fortifications of Paris are interesting sights, as are also views of the Eiffel Tower and the promenaders along some of the famous boulevards.—T. S. daP.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

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After Your Own Heart. R-828; C-885.
The Night Horseman. R-318; C-397.
Trailin'.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.

BUCK JONES.

To a Finish. R-929; C-397.
Bar Nothing. 4,311 Ft. R-809.
Riding With Death.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Lovetime. R-439; C-589.
Ever Since Eve. R-732; C-49.
Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95.
Bucking the Line. (Maurice Flynn).
The Jolt. (Murphy-Walker).
Whatever She Wants (Eileen Percy).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Shadowed. R-693.
Turkish Bath.

SUNSHINE COMEDIES.
(Two Reels Each).

Say It With Flowers. 1,754 Ft.
The Book Agent. 1,762 Ft. R-811.
Singer Midget's Side Show. 1,762 Ft.
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

PIONEER FILM CORP.

Indiscretion (Florence Reed—Six Reels).
Beyond the Crossroads (Ora Carew—Six Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

FAMOUS PLAYERS-LASKY

July.

The Woman God Changed (Cosmopolitan Prod.). 6,306 Ft. R-538; C-803.
Too Much Speed (Wallace Reid). 4,629 Ft. R-750; C-789.
The Mystery Road (Paul Powell-British Production). R-635. 4,956 Ft. C-695.
Life (Wm. A. Brady Prod.). R-Vol. 47, P-247, C-Vol. 47, P-580. 4,838 Ft.
Behind Masks (Dorothy Dalton). 4,147 Ft. R-340; C-395.
The Lost Romance (Wm. DeMille Prod.). 6,443 Ft. R-325.

August.

The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft. R-450; C-759.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.

September.

The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8,806 Ft. R-446; C-529.

October.

Footlights (Elsie Ferguson). 7,078 Ft; R-808. C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074.
Under the Lash (Gloria Swanson). 5,675 Ft. R-1077; C-47.

MACK SENNETT COMEDIES.
(Two Reels Each).

Are Waitresses Safe?
An International Sneak.

BURTON HOLMES.
(One Reel Each).

The Cruise of the Vera Cruze. R-810.
Boro-Bodor and the Bromo. R-810.
Torrid Tampico. R-945.
Kwang-Chow-Fu. R-945.
Nice and Cannes. C-1073.
Mexican Oil Fields.
In Batik Land.
Across the Grand Canyon.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Ariiss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurricane Hutch."

Week of September 25.

No. 15 of the Yellow Arm (The Miracle).
No. 1 of Hurricane Hutch (The Secret Cipher).
The Chink (Eddie Boland—One-Reel Comedy).
The Hare and the Tortoise (Two-third Reel Cartoon Fable).
Netting the Leopard (One Reel—Major Allen —Hunting Film).
Rough Seas (Gaylord Lloyd).

Week of October 2.

No. 2 of Hurricane Hutch (The Cycle Bullet).
Lorraine of the Timberlands (Tom Santschi —2-Reel Drama). R-806.
Gone to the Country (Pollard—1-Reel Comedy). C-806.
The Lucky Number (Gaylord Lloyd—1-Reel Comedy).
The Wolf and the Crane (⅔ Reel Cartoon Fable).

Week of October 9.

No. 3 of Hurricane Hutch (The Millionth Chance).
Venus and the Cat (2-3 Reel Cartoon Fable). R-807.
Wings of the Border (Holman Day—2-Reel Drama).
Sweet By and By (Eddie Boland—1 Reel Comedy). C-811.
A Zero Hero (Gaylord Lloyd—1 Reel Comedy). R-811.

Week of October 16.

No. 4 of Hurricane Hutch (Smashing Through).
The Honor of Ramirez (Tom Santschi—two reel drama).
The Frog and the Ox (⅔ reel Cartoon Fable).
Didge Your Debts (Gaylord Lloyd, one reel Comedy). R-944.
Law and Order (Pollard, one reel Comedy).
The Skunk (Adventures of Bob and Bill, one reel).

Week of October 23.

No. 5 of Hurricane Hutch (One Against Many).
The Dog and the Bone (⅔ Reel Cartoon Fable).
The Flaming Trail (Tom Santschi—2 Reel drama).
Capturing Lions by Aeroplane (Major Allen —One Reel—Educational).
Late Hours (Eddie Boland, 1 Reel Comedy).
Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).

Week of October 30.

No. 6 of Hurricane Hutch (At the Risk of His Neck).
Fifteen Minutes (Pollard—One-Reel Comedy).
The Spirit of the Lake (Tom Santschi—Two-Reel Drama).
The Cat and the Monkey (Cartoon Fable—2/3 Reel).
Pistols for Breakfast (Lloyd Reissue—Comedy—One-Reel).

Releases for Week of November 6.

No. 7 of Hurricane Hutch (On a Dangerous Coast).
The Fox and the Goat (2-3 Reel Cartoon Fable).
Cupid, Registered Guide (Edgar Jones, 2 Reel Drama).
On Location (Snub Pollard—1 Reel Comedy).
The Custard Nine (Negro Comedy—2 Reels).
Just Dropped In (Lloyd Reissue—1 Reel).

Releases for Week of November 13.

No. 8 of Hurircane Hutch (Double Crossed).
The Heart of Doreon (Santschi-Two Reel Drama).
The Owl and the Grasshopper (2-3 Reel Cartoon Fable).
Hocus Pocus (Snub Pollard—1 Reel Comedy).
Crack Your Heels (Lloyd Reissue—1 Reel).

CURRENT FILM RELEASE DATES

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.
(Two Reels Each)

The Policeman and the Baby. R-111.
The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies.
(Two Reels).

Pure and Simple.
Exit Quietly. R-692.
Oh, Buddy.

Torchy Comedies.

Doggone Torchy. R-447.
Torchy a la Cart. R-945.

Mermaid Comedies.

Robinson Crusoe, Ltd. R-111.
The Vagrant.

Vanity Comedies.

Ninety Days of Life. R-439.
Chicken Hearted. R-831.

Robert C. Bruce Series.

In the Bonnie Brier Country.
By the Side of the Road.

Chester Outing Scenics.

Music in the Air. R-830.
Jogging Across Sawtooth.

Gayety Comedies.

Assault and Flattery. A-439.
Wild and Willy. R-732.

Chester Screenics.

From Dear to Dam.
Buzz-z-.

Miscellaneous.

Dixie. R-643.
The Crater of Mt. Katmai.

Punch.

The Love Egg. R-111.
Country Chickens.

Chester Screenics.

New Wine in Old Bottles.
Old Moose Trails.

Chester Comedies

Snooky's Blue Monday.
Snooky's Fresh Heir.

Sketchografs.

Play Ball.
Just for Fun.

Cinal (Slow Speed).

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

ARROW FILM CORP.

Features.

The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).

Screenart Series.

The Broken Spur (Jack Hoxie). R-221.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love, Hate and a Woman (Grace Davison).

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-reel Cruelywed (Lilie Leslie, Paul Wiegel).
Twelve Two-reel Speed Neely Edwards, Charlotte Merriam).
Fourteen Two-reel Mirthquakes (Bobby Burns).

Novelty.

Sport Pictorials (One Reel Each).

ASSO. EXHIBITORS

FEATURES.

The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each).

Now or Never.
Among Those Present.
Never Weaken. R-946.

PLAYGOERS PICTURES.

The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

W.W. HODKINSON

Rip Van Winkle (Thomas Jefferson). R-1074.

ERNEST SHIPMAN.

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.
The Mysterious Rider. R-1075; C-47.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

What's Your Reputation Worth? R-759; C-R 823.
The Single Track.
Moral Fibre. R-945.
Received Payment.

EARLE WILLIAMS.

The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In. C-1074.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

Peggy Puts It Over.
The Rainbow.
The Matrimonial Web.

WILLIAM DUNCAN.

Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Fall Guy.
The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Back Yard.
The Applicant.
The Riot.
The Mysterious Stranger.

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49; R-877.
Breaking Through (Carmel Myers and Wallace McDonald).

REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-947.
The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C.-1023.

R-C PICTURES

What's a Wife Worth? (Cabanne Production —Six Parts). R-432.
Good Women (Gasnier Production—Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa. R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.
The Swamp (Sessue Hayakawa) Six Reels. R-94.
The Barricade (Cabanne Prod.). Six Reels. R-807.
The Foolish Age (Doris May). R-1073; C-47.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-246.
Dangerous Toys. R; Vol. 49, P-989.
Good-Bad Wife.

MONTE BANKS COMEDIES.

Bride and Gloom.
In and Out.
Peaceful Alley. R-830.
Squirrel Food. R-692.
Fresh Air. R-811.

HALLROOM COMEDIES.
(Two Reels).

We Should Worry. R-436.
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.

Serial.

Miracles of the Jungle.

CHESTER COMEDIES.

Snooky's Twin Troubles (2 Reels). R-830.

CURRENT FILM RELEASE DATES

UNIVERSAL FILM MFG. CO.

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95.

JEWEL COMEDIES.

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).
P. D. Q. (Lee Moran).

SPECIAL ATTRACTIONS.

The Shark Master (Frank Mayo). R-210.
The Rowdy (Gladys Walton). R-320; C-529.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-529.
The Rage of Paris (Miss Dupont). R-573; C-649.
Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,481 Ft. R-808; C-895.
High Heels (Gladys Walton). R-946; C-1023.
Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-93.

SERIALS.

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.
(Two Reels Each.)

Beauty and the Bandit (George Larsin).
Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Within (George Larkin).
Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluejacket's Honor (Jack Perrin).

CENTURY COMEDIES.
(Two Reels Each).

Brownie's Little Venus (Brownie, the Dog).
High Life (Harry Sweet). R-811.
A Week Off (Charles Dorety).
Brownie's Baby Doll (Brownie the Dog.)
Mama's Cowpuncher (Harry Sweet).
Sea Shore Shapes (Louise Loraine, Baby Peggy and Teddy).
A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).

STAR COMEDIES.
(One Reel Each).

Where Is My Wandering Wife?
Hubby Keeps Home.
Whose Little Baby Are You?
Should Husbands Do Housework? R-693.
Should Husbands Mind Babies.
No Place to Live.
Should Stepmothers Trifle.
Paris, Please.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

FIRST NAT'L EXHIBITORS

Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (2 Reels—Chaplin). R-574. C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

ASSO. PRODUCERS

(Released Through First National Exhibitors)

Blind Hearts (Hobart Bosworth). R-1076.
Devotion. R-340; C-493.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.

Home Talent. R-752; C-189.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-328; C-387.
Pilgrims of the Night. R-831; C-885.

METRO PICTURES CORP.

Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake).
The Golden Gift (Alice Lake).
The Idle Rich (Bert Lytell).
The Fourteenth Lover (Viola Dana).

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.

L-J-SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

The Miracle of Manhattan. R-93; C-267.
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Matrimoniac (Douglas Fairbanks and Constance Talmadge).
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PROJECTION

By F. H. RICHARDSON

The Sun-Light Projector Lamp

The Sun-Light Arc Corporation is now ready for the market with its new high intensity arc projection lamp. We have examined this lamp and find it to be rugged in construction, very practical in the matter of its controls and adjustments, and moreover, the lamp is very simple. The insulation is ample and in good form. The lamp is now made in 60 to 90 and 100-120 ampere capacity, the latter being an air cooled lamp, in the sense that a current of air is forced through its mechanism.

The feeding mechanism of the lamp is driven by a small moter locked on the outside of the lamp house, at its rear and just below the level of the floor. The mounting of this motor is so arranged that the motor may be entirely disconnected and removed by loosening two screws and the electrical connection. For striking the arc there is an arrangement by means of which the negative carbon is pulled directly up against the positive, whereupon it drops back into position. This seems to be a very excellent and convenient arrangement. In case of any failure of the mechanism it is quite possible and practical to rotate the upper carbon by hand, so that there will be no interruption of the performance.

Contact Carries Part of Current

The negative carbon is held by means of a clamp screw, very much in the usual way, and this contact normally carries part of the current, there being another spring pressure contact located very close to the tip of the carbon. Should the spring pressure contact for any reason fail to act, the other contact will temporarily carry the entire current.

The Sun-Light arc lamp has all the usual adjustments for centering the crater on the axis of the optical system, and for altering its distance from the collector lens.

The claim of the Sun-Light Arc Corporation is that the intrinsic brilliancy of the crater is 500 c. p. per square m. m. With this feature we shall, however, deal further, later, in a separate article.

The Sun-Light people have sent in the following description of the lamp:

Two Separate Units

The complete Sun-Light Automatic Projection Lamp has been designed as two separate units; the lamp unit and the automatic control unit.

The lamp unit complete is shown in Figure 2. It consists of the adjustable mounting, the carbon holders, contacts and feeding screws. This whole unit is mounted in the lamp house. The adjustable mounting is a simple arrangement by means of which the crater may be adjusted in any desired way with relation to the collector lens. This mounting consists of three parts: the base 1, Figure 2; the swivel stand, 3, Figure2, and the lamp-supporting bracket 5, Figure 2. The base is mounted on a coarse thread focussing rod in the bottom of the lamp house and is moved backward or forward by this rod, thus altering the distance of crater from collector lens. The swivel stand is turned on its axis by the adjusting screw, 2, Figure 2, which action moves the crater sidewise. Adjusting screw, 4, Figure 2, raises or lowers the crater by pushing against the lamp-supporting bracket.

The lamp is mounted on the lamp-supporting bracket and is insulated therefrom. The main frame of the lamp, 32, Figure 2, carries all of the lamp parts, both positive and negative. It is the only part of the entire lamp which touches the mounting or any other part of the lamp house. This feature simplifies the lamp insulation and reduces the chances of short circuits.

On account of the high current density at which it operates, the positive carbon, 20, Figure 2, cannot carry the current through its entire length. The current enters the carbon through a heavy metal contact, 18, Figure, 2 located within three quarters of an inch of the positive crater and a spring-pressed metal brush (17). The spring, 31, Figure 2, which pulls down on this brush, is of the hairpin type, located away from the heat of the arc and away from all metal parts, in order that it may be kept cool and thus retain its tension.

Positive Carbon Held at Rear End

The positive carbon is held at its rear end in carbon holder, 10, Figure 2, by means of set screw, 11, Figure 2. This carbon holder is mounted in positive carriage, 9, Figure 2, so that it may be rotated by gears, 8 and 9, Figure 2. Gear 7, Figure 2, is keyed to the slotted shaft, 12, Figure 2. This shaft is continuously rotated during the operation of the lamp. The gears and carbon holder slowly and continuously rotate the positive carbon.

The feeding of the positive carbon is accomplished by moving the whole positive carriage, 9, Figure 2, forward by the rotation of the positive feeding screw, 13, Figure 2. This is not a continuous feed, but acts automatically.

The automatic feed of the positive carbon is accomplished by the new third electrode system. The third electrode, 19, Figure 2, is a ribbed casting of heat-resisting alloy, which is mounted just over the positive carbon. It is insulated from both the positive and negative parts of the lamp by being held by the insulated bracket, 15, Figure 2.

Fine Adjustment

The screw, 16, Figure 2, allows of a fine adjustment of the position of the third electrode. An insulated wire, 6, Figure 2, is carried back from the third electrode to the rear of the lamp where it connects with the automatic control unit. The operation of this system will be described under the automatic control unit.

The negative carbon is mounted at an angle of 45 degrees to the positive. This

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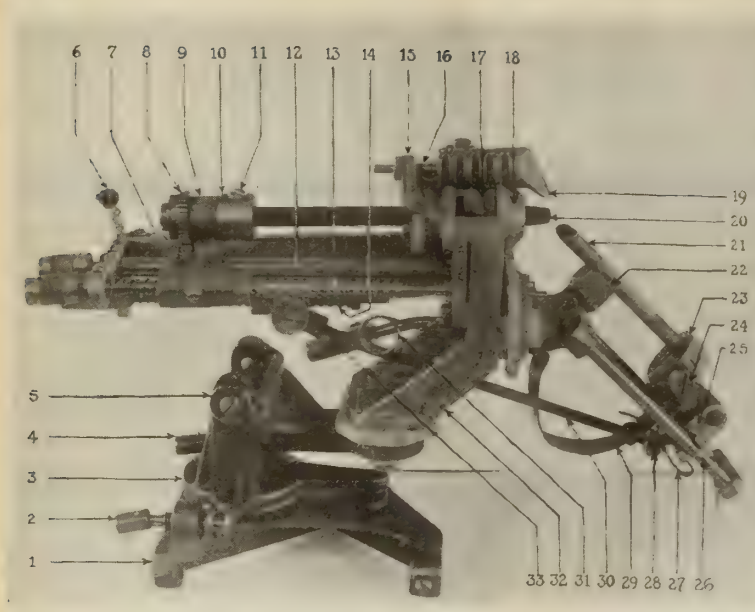
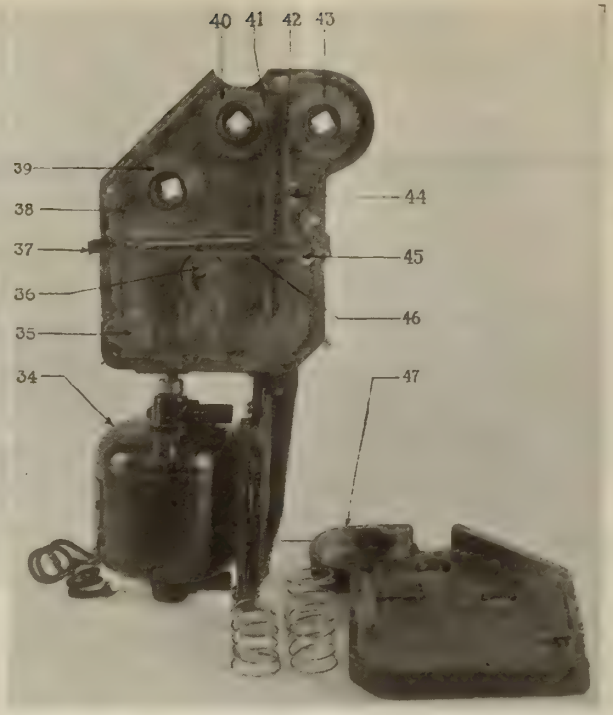
FIGURE 1

Sun-Light High Intensity Arc projector lamp in Simplex Type S lamp house





FIGURES 2 AND 3

Showing complete lamp unit of Sun-Light High Intensity arc projector lamp and the automatic control unit, the latter disassembled

carbon is not rotated, but is fed by a lead screw, 14, Figure 2, running parallel with the positive lead screw, 13. This lead screw, by means of the traveling part, 33, and the connecting rod, 3, Figure 2, pulls negative carriage, 25, Figure 2, along the guide rods, 26, Figure 2.

This feed rod is also operated automatically by mechanism mounted on the control unit. The negative carriage carries the negative carbon holder, 23. Set screw, 24, clamps the negative carbon in this holder. The spring, 27, pulls down on the negative carbon holder. This causes the negative carbon to be pressed firmly into the shallow V-guide, 22, Figure 2. This guide keeps the negative in perfect alignment; also it supplies a portion of the current to the negative carbon near its burning tip. The remainder of the current is carried to the negative carbon through flexible copper strap, 29, Figure 2.

Dividing the current in this manner prevents any overheating of the negative contact parts; also it provides two contacts capable of carrying the current, should either for any cause fail.

The Automatic Control Unit

The Automatic Control Unit, as shown in Figure 3, is mounted on the back plate outside the lamp house. This unit consists of the driving motor and all of the controlling mechanism for maintaining the arc automatically in the desired position.

The small motor, 34, Figure 3, supplies power for the continuous rotation of the positive carbon and for the intermittent feeding of both carbons. The motor runs continuously and operates on arc voltage. Through a worm gear reduction, the motor rotates crank, 36, Figure 3. The crank causes the small rocker arm, 35, Figure 3, to oscillate at about one hundred strokes per minute. This rocker arm carries three pawls, 38, 41 and 42, Figure 3, which are lifted up and down with each stroke.

Pawl 41 is held in continuous engagement with ratchet, 40, which latter is connected by means of a square shaft to the positive rotating shaft in the lamp unit. The carbon is thus rotated continuously while the motor is running.

Third Electrode Insulated

Pawl 42 is held normally just out of engagement with the positive feed ratchet, 43. This pawl, however, is brought into engagement with the positive feed ratchet by the armature, 44, of the third electrode magnet. The magnet being mounted on the back of the plate shown in Figure 3 does not show.

One terminal of the third electrode magnet is attached to lead, 6, Figure 2, which is carried back from the insulated third electrode on the lamp. The other end of the magnet is attached to the positive side of the line.

Normally, no current flows through the magnet since the third electrode is insulated. When, however, the positive crater burns back nearly to the tip of the third electrode, the arc flame, sweeping up above the crater, brushes against the tip of the third electrode. As this arc flame is a good conductor of current, its contact with the third electrode establishes a current flow from the flame to the electrode, and thus through the feeding magnet, wherefrom the magnet becomes energized and pulls the pawl into the positive feed ratchet.

The positive carbon is then advanced slowly by the rotation of the ratchet and feeds screw until the crater and arc flame are carried to a point where the flame no longer touches the third electrode. This breaks the circuit and the feeding stops.

The simplicity and the accuracy of this control is such that it requires no attention whatsoever. Once set, it will hold the crater in unchanged position despite carbon variations or current fluctuations.

Automatic Control of Crater Position

In reality, it is the first method of controlling a projection arc which may be truly said to be an automatic control of the position of the crater. It is to be noted that the crater is rigidly fixed in the vertical and horizontal axis on account of the carbon passing through the rigid lamp frame and contacts. This, in combination with the third electrode control, fixes the position in the longitudinal axis and, for the first time, gives to the projectionist an electric arc crater source of light which is actually and definitely fixed as to its position with relation to the face of the collector lens and the projector optical system.

The negative feed is controlled by the voltage across the arc, the small voltage control magnet being mounted on the back of the mechanism plate. One of its terminals is connected to the positive and the other to the negative side of the line. As the negative carbon is consumed, the arc voltage is increased and this increases the pull of the negative control magnet, and, through armature, 45, and connecting rod, 46, Figure 3, draws the pawl, 38, toward the ratchet, 39.

When the arc voltage increases sufficiently for the pawl to catch the ratchet, the consequent rotation of the negative feed ratchet and the screw feeds the negative carbon ahead and shortens the arc until the voltage drops sufficiently to move the pawl out of engagement with the ratchet.

An Automatic Arc

It should be noted that since the position of the positive is controlled, and the arc length is also controlled, that, therefore, the position of the negative tip is controlled and we have an automatic arc which maintains both of its carbons within a thirty-second of an inch of their set positions for an entire trim of carbons, without any attention on the part of the projectionist.

The rotating shaft and both feed shafts have auxilliary handles so that at any time the lamp may be operated by hand. A small slide bar, 37, Figure 3, makes it possible to cut out the automatic feed of both carbons by holding the pawls out of the ratchets. The lamp may then be controlled by hand.

The pawl and ratchet mechanism, although easily accessible, is normally kept covered and protected by the cover, 47, Figure 3.

Some Speed

From an Ohio city comes a friendly letter, some extracts from which read as follows:

Well, it's time to get over to the "Palace of Art" and project some canned dramacomedy, scenic, cartoon, the first two alleged only. The stuff is a mere trifle of four (count 'em—4) years old, and in fine condition—that is to say the titles (some of 'em) and the tail-pieces (or at least an occasional one) are. And we make Anita Stewart and Our Mary do a clog dance at a funeral by grinding 'em through a mere seven to seven and a quarter minutes per reel, though when it is the latter time the boss raises H—— you can make it 'ell or 'eaven, as you will, but it's NOT the latter.

As you say, it is well that the projectionist watch closely the action of the play and gauge his speed of projection accordingly. Fine! I am for that. It is good stuff—to read. I ran a weekly last week, and was complimented on the splendid manner in which I reproduced it—especially the foot race. The patron was amazed to learn that the foot race was a funeral procession carrying the body down street.

Going to Start an Argument

The only title they get a chance to read properly and in comfort in the show I work at is the GOOD NIGHT slide. And really they don't get much of a chance even at that, because by then I'm so imbued with the chase-'em bug that I rarely leave it on the screen more than one and a quarter seconds. Am afraid if I do the manager will, from sheer force of habit, bawl me out.

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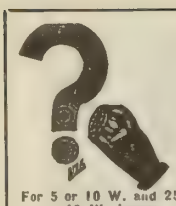
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vania and Fulton avenues, to cost about $150,000.

LEOMINSTER, MASS.—Gem Theatre has plans by Funk & Wilcox, 294 Washington street, Boston, for one-story brick theatre and store building, 160 by 75 feet, to be erected at Main street and Merriam avenue, to cost $150,000.

LOWELL, MASS.—Salsbury Beach Pavillion Company will erect large open-air theatre, with seating capacity of 1,000. Address Ralph Pratt, treasurer.

CRYSTAL FALLS, MICH.—E. G. Bregger has plans by G. L. Lockhart, 1353 University avenue, St. Paul, Minn., for new theatre.

DETROIT, MICH.—Hugh T. Miller, 320 Lightner Building, is preparing plans for theatre, with seating capacity of 320, to cost $80,000.

DETROIT, MICH.—C. W. Brandt, 1114 Kresge Building, is preparing plans for theatre, to cost $100,000.

HOPKINS, MINN.—Abraham Engler, 829 Fifteenth street, Minneapolis, has plans by M. A. Wright, 609 Pittsburgh Building, St. Paul, for balcony addition to theatre.

KIRKSVILLE, MO.—Kirksville State Teachers College will have auditorium, with seating capacity of 2,500.

BELLEVILLE, N. J.—Alpha Amusement Company has plans by M. J. Nadel, Union Building, Newark, for one-story brick moving picture theatre to be erected at 90 Washington avenue.

HILLSIDE, N. J.—Hillside Theatre Company, 4 Virginia street, has plans by O. C. Gonnelli, 191 Market street, Newark, for two-story cement-block and limestone-trim moving picture theatre and store building, 43 by 100, to be erected at 256 Hollywood avenue, to cost $30,000.

BUFFALO, N. Y.—Lock City Theatre Corporation has plans by Henry Spann, 52 West Chippewa street, for brick and art stone moving picture and vaudeville theatre, store and office building, 107 by 165 feet, to be erected at East avenue and Elm street, to cost $200,000.

FAIRPORT, N. Y.—Harold Dygert, owner Rivoli Theatre, has purchased building on South Clark street, which he will convert into theatre, with seating capacity of 800.

MARGARETVILLE, N. Y.—James Cummings, 39 South Broad street, Norwich, N. Y., has contract to erect one-story moving picture theatre and store building, 140 by 50 feet, for Clarke A. Sanford.

NIAGARA FALLS, N. Y.—Amendola Theatre Company will erect theatre, with seating capacity of 1,100.

SCHROON LAKE, N. Y.—Joseph Giannini is erecting new theatre to be known as Strand.

BOTTINEAU, N. D.—H. A. LeVille is erecting moving picture theatre.

FARGO, N. D.—W. C. Calvier and W. J. Hawk will open theatre.

CANTON, O. — Abrahams Company, 225 East Tuscarawas street, has plans by M. H. Miller, 319 McKinley avenue, S. W., for moving picture theatre, 60 by 160 feet.

COLUMBUS, O.—Committee is collecting funds for purpose of erecting community theatre. Address William M. Ginder, county treasurer.

COLUMBUS, O.—M. Levison has purchased Strand Theatre on East Main street and will convert it into moving picture house.

LORAIN, O.—L. A. Burgett has contract to erect one-story moving picture theatre, 25 by 134 feet, at 13th street and Broadway for Carl Lartzman, 663 Broadway, to cost $50,000.

RAVENNA, O.—Park Theatre Company has plans by Wagner & Good, 7 East Center street, Akron, for two-story brick and limestone-trim moving picture and vaudeville theatre to be erected on South Chestnut street, to cost about $100,000. Address K. F. Schweitzer, secretary and treasurer.

TOLEDO, O.—Herman Saxon of Auditorium Theatre plans to erect new moving picture house.

TOLEDO, O.—Project being considered to erect large moving picture and vaudeville theatre on Summit near Jackson street. Address Superior Realty Company.

UHRICHSVILLE, O.—Cowan & Rudolph, proprietors Pictorium and Vale Theatres in Dennison, plan new theatre for this city, with seating capacity of 1,500.

OKLAHOMA CITY, OKLA.—Balcony will be built in Rialto Theatre to increase seating capacity. Address J. C. Hartman, manager.

SAND SPRINGS, OKLA.—K. W. Gantz has purchased Liberty Theatre.

TULSA, OKLA.—Yale Theatre Corporation will erect new building on Water street.

PORTLAND, ORE. — Newly organized Union Theatre Company has leased site at Third and Ankeny streets for erection of moving picture theatre, to cost $50,000.

COATESVILLE, PA.—Lagges Brothers, 252 East Main street, have plans by R. A. Kerns, Jr., 10 South 18th street, Philadelphia, for alterations and one-story brick addition, 47 by 145 feet, to Palace Theatre.

HAZELTON, PA.—Tilghman Moyer Company, 824 Hamilton street, Allentown, has contract to construct new front and make interior alterations to one-story and balcony theatre at 236-38 East Broad street for Webber & Stauffer, to cost $200,000.

LEBANON, PA.—Jackson Moving Picture & Theatrical Enterprises plans to erect new theatre to be known as Jackson.

PHILADELPHIA, PA. — Richard R. Neely has contract to erect one-story moving picture theatre, 40 by 160 feet, at Fairmount avenue near Lex street for Philadelphia Investment Amusement Corporation, to cost $50,000.

PHILADELPHIA, PA.—Savadove and H. Geston, 511 South Eighth street, have plans by Arnold Mueller, Presser Building, for alterations and one-story brick addition, 41 by 65 feet, to moving picture theatre at northeast corner Franklin street and Columbia avenue, to cost about $80,000.

SCOTTDALE, PA.—J. P. Malloy has plans by Howard C. Frank, Second National Bank Building, Connellsville, to convert hotel into three-story brick moving picture theatre, 50 by 100 feet, to cost $40,000.

SOMERSET, PA.—C. P. Pasco, manager Grand Theatre, has plans by E. H. Walker for three-story brick and granite-trim moving picture theatre to be known as New Grand, 57 by 179 feet, to cost $100,000.

MEMPHIS, TENN.—Joe Bloomfield has contract to erect Savoy Theatre, 25 by 148 feet, at 49 South Main street for Fred G. Weiss, 69 South Main street.

FORT WORTH, TEXAS.—Rialto Amusement Company will convert buildings at Fifth and Main streets, 100 by 100 feet, into moving picture theatre, with seating capacity of 2,000.

TEMPLE, TEXAS.—W. F. Sonneman, Waco, has leased brick building on Main street and will expend $15,000 to convert into moving picture theatre.

RICHMOND, VA.—Richmond Woodland Theatre Association, Box 75, Manchester Station, has plans by Charles F. Gilette, Box 945, for an open-air theatre, 600 by 800 feet, with seating capacity of 40,000, entrances of granite, cement walks and steps, ornamental terra-cotta, interior tile, electric lights, etc.

HUNTINGTON, W. VA.—Frank McQuaid and J. E. Shriver have purchased site for erection new theatre.

PRINCETON, W. VA.—Wysons & Jones, Odd Fellows' Building, Charleston, are preparing plans for theatre, to cost $100,000.

RICHWOOD, W. VA.—Charles Halt will erect two-story brick building to replace Star Theatre recently burned.

BELOIT, WIS.—Blackhawk Amusement Company, Madison, will open moving picture house.

DELAVAN, WIS.—C. W. Olesm, proprietor Pastime Theatre will erect new house.

HARTFORD, WIS.—Schauer Brothers will expend $20,000 to remodel moving picture theatre.

KENOSHA, WIS.—Wisconsin Theatre Company, 228 Milwaukee avenue, has plans by William H. Pruyn, 122 Michigan avenue, for theatre, to cost $300,000.

MADISON, WIS.—Madison Realty Company will erect moving picture theatre at North Fairchild and West Mifflin streets.

MADISON, WIS.—Marcus Heiman, 6329 North Hermitage avenue, Chicago, has purchased site at 216 State street for erection theatre, with seating capacity of 2,700.

MERRILL, WIS.—A. L. Robarge will expend $4,000 enlarging Cosmopolitan Theatre.

STURGEON BAY, WIS.—Schultz & Warner have leased Sawyer Opera House and will conduct it as first-class moving picture theatre.

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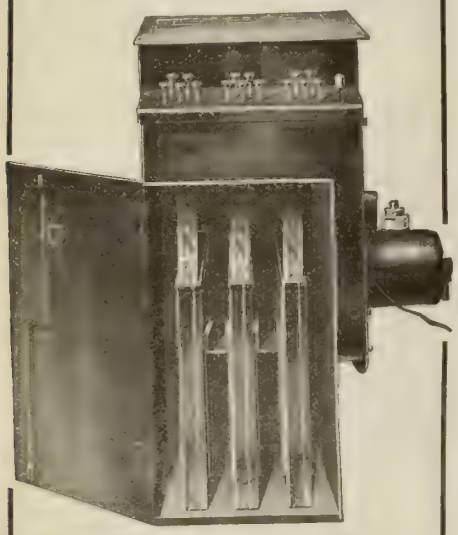

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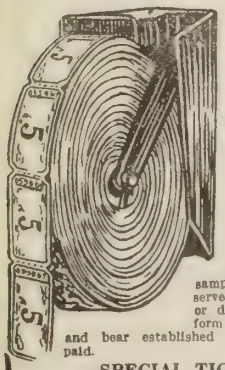

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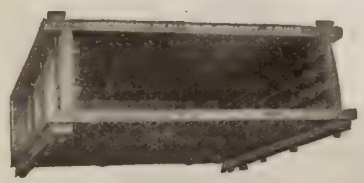

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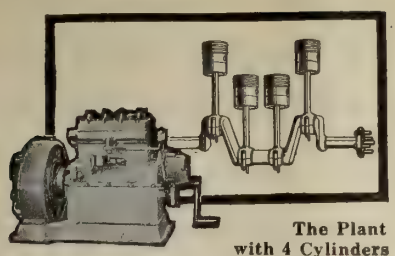

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Brooklyn Meserole and Republic Open with the Latest in Power's Equipment

TWO fine theatres, unsurpassed in beauty or equipment by any of the great film palaces of this country, have just been opened in Brooklyn, N. Y., for a patronage which is of a strictly local nature in neighborhoods having a large population of foreign birth.

These two houses will depend upon an extremely cosmopolitan population, and naturally under such conditions, the admission prices will be very low. The claim made regarding the attractiveness of the new houses is not carelessly made and those of faint heart, who are pessimistic about the present and future of motion pictures as a form of popular entertainment, will do well to go over to the Meserole Theatre, 725 Manhattan avenue, Brooklyn, N. Y., and the Republic Theatre, Grand and Keap streets, Brooklyn, N. Y., both of which opened the week of October 23.

Meserole Opened October 25

The Meserole opened October 25, with the latest Power's Type-E Projectors and other equipment as fine as money could buy. The house seats about 2,700 and the opening announcement of the management is interesting enough to warrant repetition. "There has been but one thought in the minds of the management of the Meserole Theatre—to present the finest productions of cinema-art, in de luxe surroundings, at a price within the reach of all. Enough has been said and written as to the place which the silent drama has won in the hearts of the American public. It is sufficient to note that, in face of business depression and cries for economy, the demand is sustained for this form of inexpensive, satisfying entertainment. The demand is truly amazing. Yet with the growth of the screen industry and the opening of new theatres, the public has begun to discriminate. It is willing to pay for what it wants, and it wants the best. That is why, at the outset, we are putting special emphasis on the policy which will guide the destiny of the Meserole."

Republic Opened October 27

The Republic Theatre, which opened October 27, two days after the Meserole, seats 3,500 and in addition to motion pictures, will present a vaudeville program.

Motion pictures, however, are regarded as of prime importance, and the equipment includes three Power's Projectors with Power's G. E. High Intensity Arc Lamps and a Ravin screen. The film announcement includes a large number of the successful first-run attractions. The premier "Greeting" of the Republic's management should also prove of interest to exhibitors who contemplate building in localities which demand the best at moderate prices. "In giving to the people of Brooklyn this magnificent vaudeville and photoplay amusement center, we anticipate the appeasing a long-felt want. This section of Greater New York is worthy of the best, and to that end we offer—the Republic Theatre.

"It is our belief that this temple of amusement is not only the most beautiful in Brooklyn, but ranks favorably with the leading theatres of the world."

Neighborhood Houses

Here are two motion picture houses presenting high types of film entertainment at very low prices to neighborhoods which, until the coming of the silent drama, were without an amusement which made a general appeal to a cosmopolitan patronage. At best, such localities had theatres which gave an inferior theatrical performance in structures which were merely poorly lighted, illy ventilated and badly furnished amusement halls. The people of these neighborhoods had literally "No place to go but out" for an evening's diversion and promenading the chief shopping streets was the evening's relaxation for old and young after a hard day's work. Living for the most part in tiny flats, life was often dull and monotonous for these people and motion pictures have proved a God-send. Regarded merely as places to congregate, such theatres as the Meserole and the Republic, have a stimulating effect. Exhibitors have found that in all neighborhoods the best is a profitable investment. Better theatres pay, better films pay, better equipment pays and better projection pays.

Recent Organizations

WILMINGTON, DEL.—Thorite Film Process Company, Inc., has been organized with $1,250,000 capital to manufacture films, etc.

WILMINGTON, DEL.—Allied Enterprises, Inc., has been organized with $750,000 capital to manufacture moving picture cameras.

CHICAGO, ILL. — Jerome Amusement Company, 1634 Otis Boulevard, has been organized with $20,000 capital by B. E. Gumser, Harry M. Rosenblum and others.

PANA, ILL.—Higgins Production Company has been organized with $20,000 capital by James D. Gorman, B. F. Seidler and William. Higgins.

NEW ALBANY, IND.—Motion Art Corporation has been organized with $100,000 capital by Frank E. Wolfe, Albert M. Braddon and Joseph N. Moorehead.

BALTIMORE, MD.—Govans Amusement Company has been organized with $100,000 capital by Walter D. Hackman, R. L. Hackman, R. L. Chambers and Joseph W. Starlings.

BOGOTA, N. J.—Bogota Amusement Corporation has been organized with $100,000 capital to conduct places of amusement.

OKLAHOMA CITY, OKLA. — Sunset Photo Play Company has been organized with $100,000 capital.

SHERMAN, TEXAS.—Travis Theatre Company has been organized with $10,000 capital by John Paxton and Fred Minton.

SEATTLE, WASH. — Pacific Coast Theatres of Seattle has been organized with $40,000 capital by A. A. Algase and J. Marx.

MADISON, WIS.—Blackhawk Amusement Company has been organized with $15,000 capital by Elmer S. Hall and L. W. Claude.

RICE LAKE, WIS.—Rice Lake Theatre Company has been organized with $80,000 capital by G. E. Miner, C. E. Overby, T. C. Surdson and W. A. Demers.

Changes in Management

GREEN FOREST, ARK.—S. E. Tobin has purchased Majestic Theatre.

WALDO, ARK.—Benson & Todd have purchased Idle Hour Theatre.

BEARDSTOWN, ILL.—Thomas Meehan has sold moving picture theatre and equipment to Jesse Lankford for $8,000.

KANKAKEE, ILL.—Recent purchase of Court Theatre by Majestic Amusement Company, places new owners in control of three leading houses in city.

UTICA, ILL.—B. A. Wormald, proprietor Marquette Theatre at La Salle, has purchased Utica Theatre.

NORCAUTUR, KANS.—O. L. Dick has sold Rex Theatre to C. W. Craig.

TRENTON, N. J.—Henry Sensor, Asbury Park, is new manager Trent Theatre and Taylor Opera House.

WILKES-BARRE, PA.—Consolidated Theatre Corporation, Victory Building, 1011 Chestnut street, Philadelphia, has purchased Majestic Theatre.

MT. PLEASANT, UTAH.—A. S. Gilbert has leased Kinema Theatre.

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The Palace of Calgary Opened on Ocotober 25

On October 25, Jule and J. J. Allen opened the handsome new Allen's Palace Theatre in Calgary, Alberta.

The Palace has a seating capacity of 1,968 on two floors and is elaborately appointed. An outstanding feature of the equipment is a magnificent pipe organ.

The manager is Joe Price, who has been manager of the Allen Theatre of Calgary for three years. Mr. Price is succeeded at the Allen by T. R. Tubman, formerly of Ottawa.

The assistant manager is Major Ed. Malhiot, formerly manager of the Hippodrome at Edmonton, Alberta, who served with distinction in the Canadian infantry and the air force in France from August, 1914, to 1919.

Copley Directs Orchestra

Herbert G. Copley, director of the orchestra at the Calgary Allen Theatre for the past seven years, has taken charge of the large orchestra in the new house. The projectionists are A. C. Foster and Phil Barbour. General supervisor of Allen interests in Western Canada is H. J. Allen of Calgary, who is the treasurer of Allen Theatre, Limited, the parent company.

The opening attraction of the Palace Theatre was "Dangerous Curve Ahead." The comedy was Mack Sennett's "She Sighed by the Sea Side." The theatre was dedicated by His Honor, Lieutenant Governor Brett of Alberta and Mayor Adams of Calgary.

A New 600 Seat House for South Charleston

Erection of a six hundred seat picture theatre has been commenced in South Charleston, W. Va., by President Jones of the First National Bank of Charleston.

The house will be of brick and occupy a plot measuring 50 by 100 feet. R. A. Schulte, formerly of McAlpin, W. Va., will be the manager.

Quincy Star Puts Up A Fine $5,000 Front

H. E. Nelson, of the Star, Quincy, Ill., has just installed a handsome new canopy in front of his theatre. Alterations to the front and other improvements cost upwards of $5,000, it is reported.

Renco Is Pushing Powers

R. S'Renco, formerly with the United Theatre Equipment Corporation, has taken over the St. Louis agency for Powers products. His recent sales included two new style Powers Cameraographs to the Wellston Theatre and the same equipment to the new Lincoln Theatre, Belleville, which recently opened.

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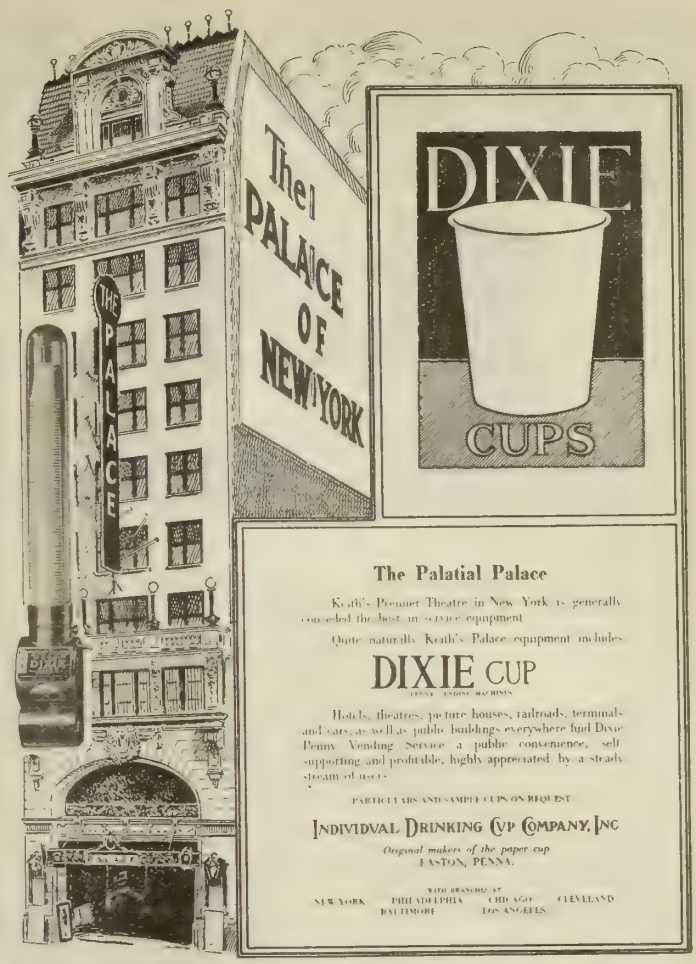

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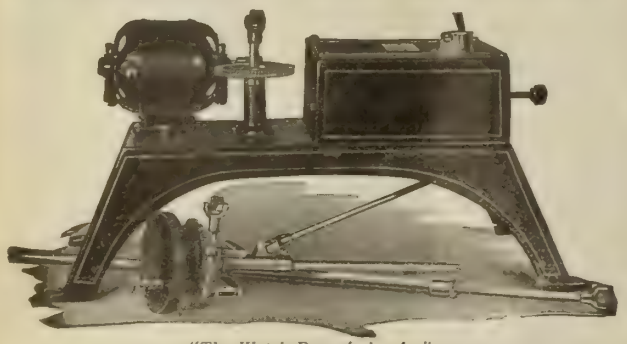

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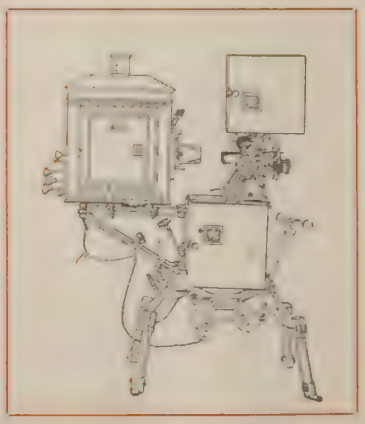

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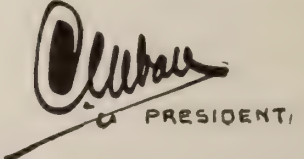
71 West Twenty-third St.  New York City

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For the correct answer to questions like these - and a real answer to box-office troubles -

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Wallace Reid
Gloria Swanson
Elliott Dexter

in

"DON'T TELL EVERYTHING!"

A SPARKLING comedy of love and courtship.

Satirizing engaged couples much as Cecil B. DeMille satirizes the wedded ones.

With three of the screen's biggest stars in the most delightful roles of their careers.

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And if it's thrills you want, you'll get them when you see Reid and Dexter, in the polo game, thrown beneath their plunging horses!

Thrills and laughs aplenty—and lots of truths about women and love. The people will come to see it—and come back to see it again!

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LLOYD "HAM" HAMILTON *in* "The Vagrant"

Produced under supervision of

Jack White

"Ham," with his Hammer, doesn't leave 'em a leg to stand on, in "The Vagrant."

Moving Picture World says: "This two-reel Mermaid Comedy featuring Lloyd Hamilton and distributed by Educational is reminiscent of 'Easy Street.' Chaplin's favorite policeman has the principal part opposite Hamilton. The picture is pure burlesque on the life of a loafer, and has many laughable incidents, chief among them being where Hamilton sends business to a girl selling foot remedies by the simple method of hammering people's feet."

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Victorien Sardou's Spectacular Drama
Produced by the Unione Cinematografica Italiana

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."
—*Alan Dale in N. Y. American*

"Theodora" a wonder spectacle. To adequately describe it would tax even the vocabulary of a P. T. Barnum"
—*DeFoe in the Morning World*

"As a spectacle, this picture is truly magnificent. Most of the Hollywood products seem like small-town stuff besides this tremendous production from Italy."
—*N. Y. Times*

"The scenes open with an earthquake, rush madly on through a chaos of battle, murder and sudden death, and culminate in the most realistic arena scene that ever let very real and obviously starved lions loose on thousands of terrified Italian extras." —*N. Y. Globe*

"Outdoing for sheer magnificence, thrills and spectacular splendor any motion picture ever seen here, "Theodora" offers a new film sensation." —*Evening Mail*

"There is always room for one more, it seems, especially at the top. 'Theodora,' presented by Goldwyn last night, holds the altitude at the present writing." —*Evening Sun*

"It is through its stupendous settings, far excelling anything seen here before, that it is likely to become one of the sights of New York."
—*N. Y. Herald*

Cleveland

(This is the first review from Cleveland received in time to catch the press)

"One cannot over-praise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come. A triumph, and not only a triumph of cinematography, but an alluring, remarkable play that does not permit interest to flag during eleven reels.

Palaces, circus, spectacle, tumult of huge mobs of people, all are splendidly represented in a manner that will exhaust your adjectives of surprise and appreciation. It is believed that it will score the American record for receipts."
—*Archie Bell, Cleveland News*

Detroit

"Griffith is out-Griffithed. Hollywood is made to look like a child's paste-board town."
—*Detroit Free Press*

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth." —*Detroit Journal*

"Nothing so dramatic has been seen in motion pictures, and almost alone this would be enough to stamp the Italian production as one of the most unusual that has ever been produced." —*Detroit News*

"In 'Theodora,' master photoplay, the screen comes into its own, if it ever will. The picture dwarfs the efforts of the biggest American film producers of the day."
—*Detroit Evening Times*

dora

Playing in all cities at $2.00 top, "Theodora" will open in Chicago, November 11th at the La Salle Theatre—in Boston, November 21st, at the Shubert Theatre

Pittsburg

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."

—*Chronicle Telegraph*

"Most stupendous scenes ever thrown upon the screen. Rita Jolivet is adorable."

—*Pittsburgh Post*

"It abounds with startling and vivid scenes that excel the thrilling visualization of gathering klansmen in the 'Birth Of A Nation.' It is more spectacular than 'Civilization' and its love theme more impressive than 'Broken Blossoms.' "

—*Pittsburgh Sun*

" 'Theodora' is the most satisfying screen spectacle and sets a mark of excellence."

—*Gazette Times*

A Few Trade Opinions

"Theodora" has been selling out right along. You leave the theatre bewildered, and it takes some moments to compose yourself to picking out the "smash" of the production, and then you are embarrassed by a confusion of choice, for there are so many big passages one can set down only a few.

—*Variety*

Impossible to do justice to this stupendous picture. It seems incredible that the camera could have visualized all this grandeur, this tumultuous, whirling, riotous action. The silence was broken only by fervent outbursts of applause . . . The picture will net a fortune. The whole country should be given an opportunity to see it.

—*The Billboard*

"This massive spectacle dwarfs other achievements of its kind."

—*Motion Picture News*

" 'Theodora' is magnificent, an epic of the screen."

—*Moving Picture World*

"As a money-maker for exhibitors it is sure to be as big an attraction—or bigger—than any of the spectacle productions yet offered to the American buyers."

"Theodora"

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Pauline Frederick

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In the difficult role of Sara, a woman whom sorrow and tragedy at first make bitter and unrelenting, but whose greatness of soul eventually conquers, Pauline Frederick stands resplendent.

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A visionary creature of the author's imagination, Sara steps forth a living, vibrant woman who will remain as deathless as "Camille," as matchless as "Carmen" or "Cho Cho San" in "Madam Butterfly."

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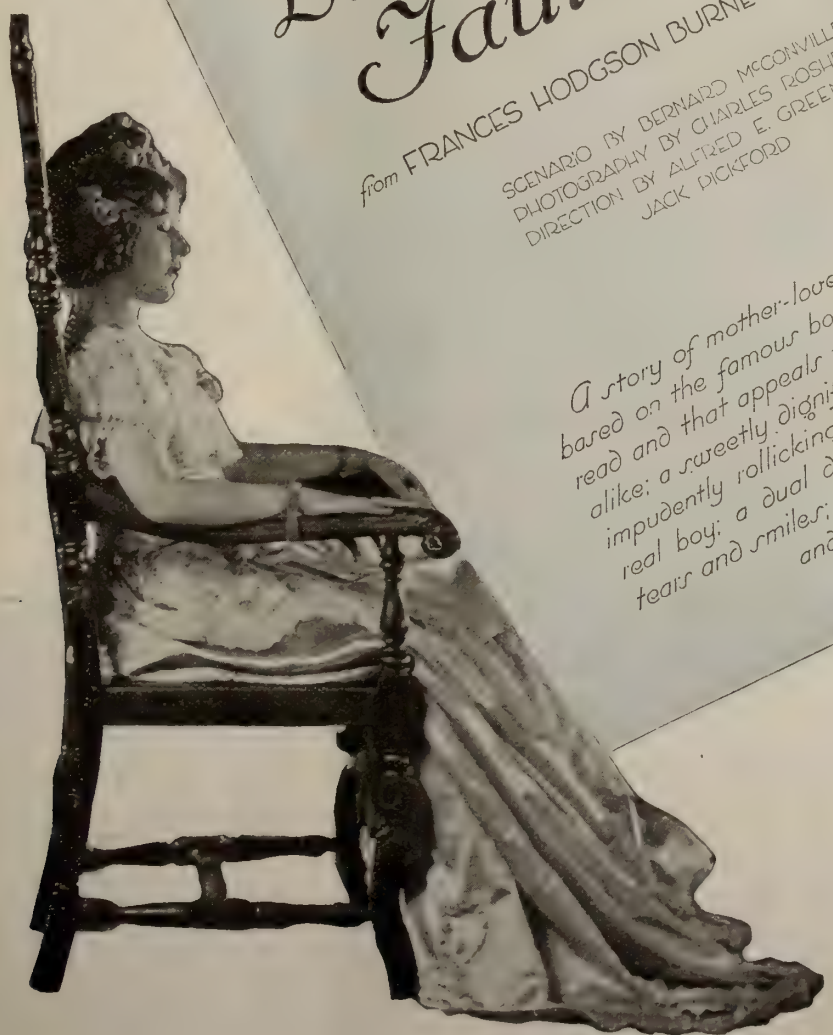

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New York Says:
"It is a wonder that is has not been advertised as a million dollar production, for it must have cost a fortune to do what they have done in the way of laying railroads and bridges in the frozen North. And it couldn't possibly be faked. There is a lot of humor in the picture in spite of its serious nature. It is an extremely interesting picture, and the scenes in Alaska are magnificent. If you like Rex Beach you will like this picture. The whole cast is good."
Harriette Underhill, in the Tribune.
"A Rex Beach story usually is as bracing as the morning plunge into a cold tub. This one is no exception. 'The Iron Trail's' fate turns on the melting of the Alaskan glaciers and the effect is breath-taking."
Suzanne Sexton, in the Morning Telegraph.
"The producers have lavished upon it much in the way of atmosphere and background. This picture has action, with interpolations here and there of the Alaskan intrigue and far North bravery, heroism and romance."
Quinn Martin, in the Morning World.
"There are many thrilling scenes of the breaking up of the ice in 'The Iron Trail' which you can enjoy without a doubt."
Critic for the New York Times.
"'The Iron Trail,' a railroad tale, sweeps along with something of the irresistible force that is rushing down on the railroad bridge being built by the hero and threatens to shiver the timbers of the bridge and the hero, too. As this is a Rex Beach story there are naturally fights, this time by the wholesale and in job lots. In the general Free-for-all the skirmish takes place mainly with picks and shovels; and it has a good deal of the spirit of the first battle of the American engineers in France."
Critic for the New York Herald.
"All romance is not concerned with the love of a man for beautiful heroines. There may be romance just as vital in the achievement of ambition, the organization of a great business, or the building of a railroad. 'The Iron Trail' pictures the heroism and the thrills involved in performing the last named task in Alaska. There are many thrilling scenes in the picture. The cast is a competent one."
Critic for the New York Globe.
"Every new photoplay drawn from Rex Beach sources has become a cinema event and 'The Iron Trail' is no exception. It is sometimes thrilling, sometimes appealing, and always an interesting story."
Critic for the New York Sun.
"The picture holds one interested throughout. The ice floe is well stimulated; its excitement sustained. It has a background for desperate deeds, hatred and intrigue. The photography throughout is good; the stage directing is artistic."
Critic for the New York Evening Journal.
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presents a picturization of
REX BEACH'S
famous Alaskan railroad novel
"THE IRON TRAIL"
Directed by R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller
Cast includes
WYNDHAM STANDING · THURSTON HALL · REGINALD DENNY
and
ALMA TELL
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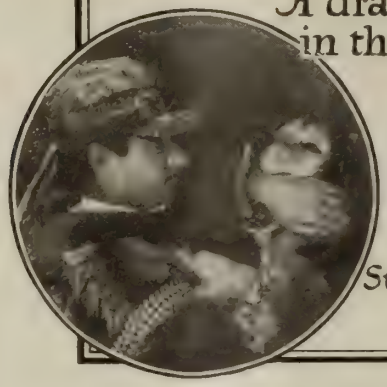

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From the poems of Will Carleton

Scenario by
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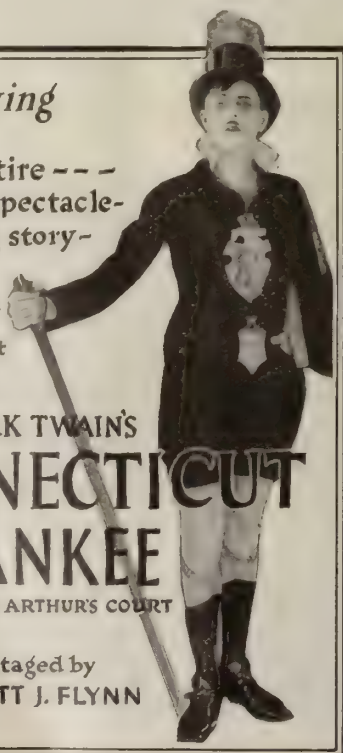

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Directed by
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PERJURY

By Ruth Comfort Mitchell - Scenario by Mary Murillo
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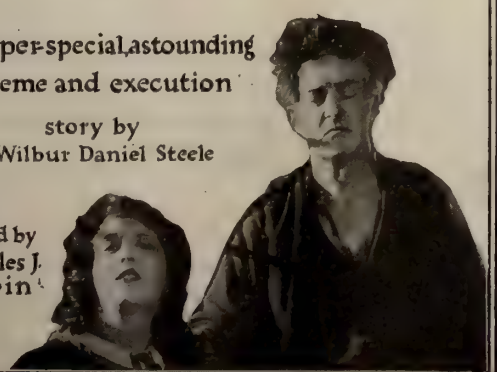
Staged by
Charles J. Brabin



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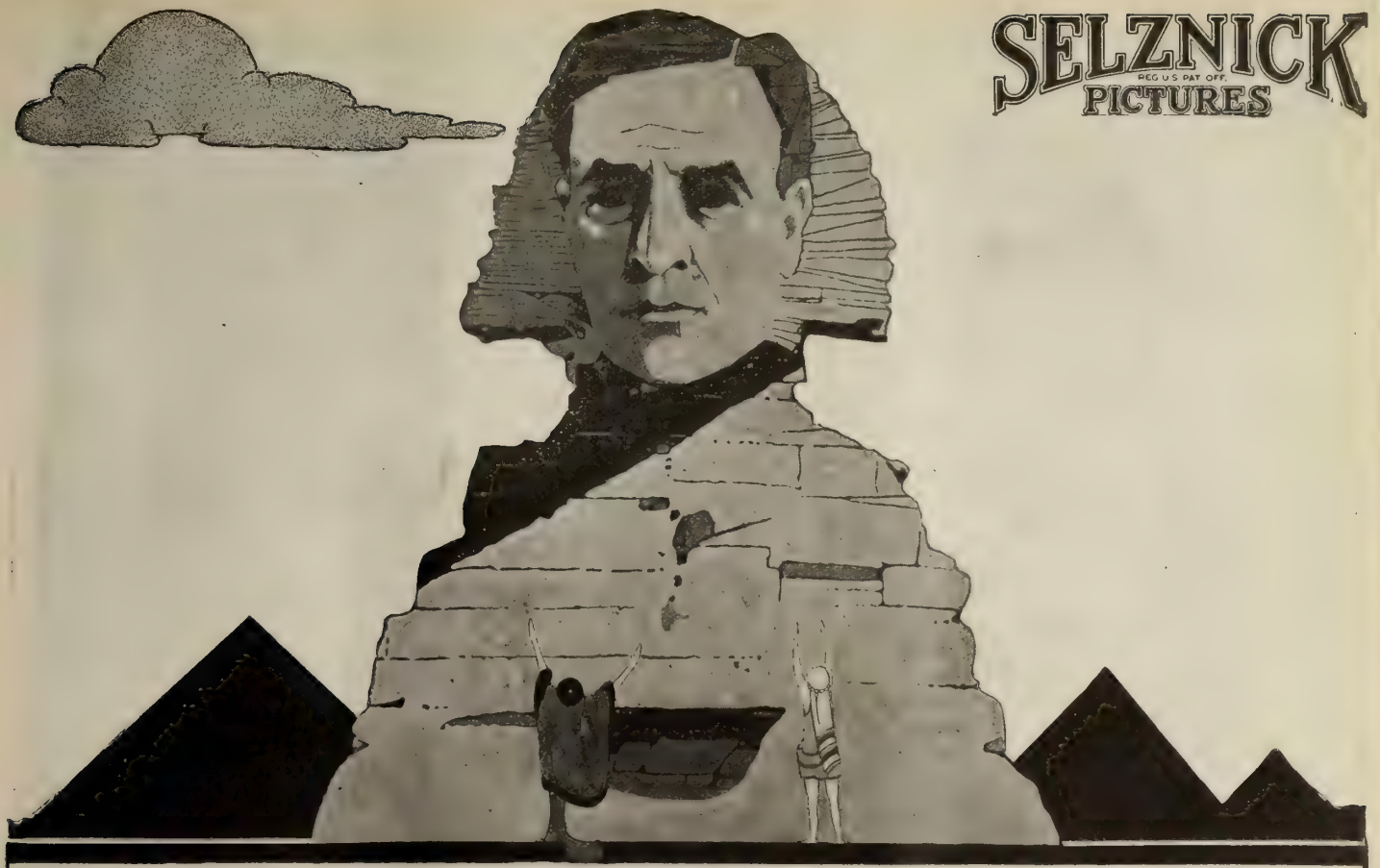

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BY JOHN LYNCH AND EDMUND GOULDING
SCENARIO BY LEWIS ALLEN BROWNE ~ DIRECTED BY GEORGE ARCHAINBAUD

A Drama of Cities and Deserts

INSIDE DOPE

I WUZ JUST PUT WIZE DAT MY PITCHUR GUS EDWARDS SCHOOL DAYZ WILL BE REDY FOR THE BIG THEATERZ KRISMUS WEEK

DEY ARE GONNER HAVE 100 PRINTZ REDY SO THAT 100 BIG TOWNZ KAN SHOW IT AT DER SAME TIME.

GEE WONT DIS BE A TREET FOR DER KIDZ KAUSE DEY HAVE NO SCHOOL ALL DAT WEEK.

DEY GUY WOT RITES FOIST GETS DER PITCHUR

Wesley Barry

P.S.

MARSHALL NEILAN LENT ME 2 DER WARNER BROS. FER DIZ PITCHUR ITS A PEACH KAUSE HARRY RAPF MADE IT AND BILL NIGH DIRECTED IT.

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"'The Wonderful Thing" is a radiant Norma Talmadge in a photoplay which the screen-wise Herbert Brenon has adapted and directed with more than his accustomed skill. One of the finest things she has done. Never more beautifully gowned or more attractive. Plenty of action, good settings and a capable cast." —*New York Morning Telegraph.*

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"Norma Talmadge splendidly portrays her part. A good cast."—*New York Mail.*

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Settings by Ben Carré

Directed by Herbert Brenon

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

NOVEMBER 19
1 9 2 1

The Hue and Cry

A MAN of experiencé and importance in the field of moving pictures—we refer to Mr. P. L. Waters, head of Triangle—in speaking at a luncheon of the Vigilance Committee held last week, took exception to the oft-repeated statement that we are an infant industry. He pointed out that he personally had been identified with moving pictures for a matter of twenty-five years, and that today under proper guidance it was as substantial a business as any in the land.

We believe that what Mr. Waters said is true. We are not an infant industry, but we have not grown old enough and we will never grow old enough to escape the necessity of eternal vigilance against the forces and the influences which will destroy us if permitted to go unchallenged. Our chief danger at the present time lies in the hue and cry which is raised on every possible occasion by those within our own business.

Class hatred is a danger which grows greater as the propaganda of distrust is wider spread. There is no sound reason on earth for enmity between the wholesaler and the retailer in our business any more than there is in any other business. The exhibitor is a showman with the business problems of a showman. The producer and distributor are showmen with the same problems, but with the added burden of initial investment and the inevitable risks of production. No exhibitor can survive without a supply of pictures with public appeal. No producer or distributor can survive without the market provided by the picture theatres.

There is every reason why the wholesaler and the retailer should work in harmony, even though the principles of barter and trade are a part of the situation. The maker and marketer of pictures wants, as a business man, to get as much as he can for his product. By so doing he is able to continue in business and to recoup on a good product the losses that come with a poor product.

The exhibitor is entitled to buy at as low a figure as he can secure and he wouldn't be a business man or a showman if he didn't. This is the only point where the exhibitor is arrayed properly against the producer and distributor, and it is a point of business. There is no reason for hatred or for distrust, and each must deal fairly if both are to continue in business. A fair as against an excessive price on the one hand, a fair as against a give-away price on the other hand—this is just plain business.

In the other problems of business relationship there is none that cannot be adjusted and set right, if, in a cooperative spirit, the two sides will sit down, and thrash it out. The grandstanding, the cries about oppression, the eternal mouthing about the faults, or the supposed faults, of others, tend only toward chaos and a disruption of the business relationship of the two sides. The man who adds to this hue and cry is helping to destroy the great business of which he is a part. The man who listens to the demagogue and the trouble-spreader is a victim, not a patriot.

Let each concern himself more about his actual business and turn a deaf ear to the political side of our internal affairs. Politics within is of no real importance or value to the business exhibitor. The hue and cry is started and sustained only for politics and it is at once as dangerous as it is ridiculous.

Mr. Waters is right. We are not an infant industry, and we are already grown old enough to use common sense in our business relationships.

Arthur James

High Spots in the Week's News

New tax law benefits industry in many ways.

* * *

Charles Urban to get out official screen publication for the M. P. T. O. A.

* * *

William A. Brady's eight-day campaign wins many new friends for the industry.

* * *

Elmer Pearson reports that agricultural communities find theatres a little too costly.

* * *

George Randolph Chester forms company to make two big features each year.

* * *

Capitalization represented by the week's incorporations in New York State totals only $71,000.

* * *

James H. White, secretary of the Film Stock Company, is held responsible for a judgment of $218 obtained against the company by Lester Soman.

Depression in rubber affects picture houses in British Malaya.

* * *

September exports total 12,000,000 feet of film worth $500,000.

* * *

A. M. P. A. annual dinner and installation of officers the usual success.

* * *

William Brandt, president of the Theatre Owners' Chamber of Commerce, has invited J. D. Williams, manager of Associated First National Pictures, to discuss First National policies on November 22.

* * *

Harry Garson arrives in New York to discuss production details with Equity of new Clara Kimball Young pictures.

* * *

Franklyn Backer heads company to distribute series of twelve productions supervised by G. M. Anderson.

* * *

Pathe reports new Ruth Roland serial for January 1.

* * *

R-C Pictures plans big advertising campaign in "fan" magazines.

Universal promises series of short reel features based on the experiences of newspapermen.

* * *

Great Britain "falls hard" for Jackie Coogan pictures.

* * *

Hodkinson gets Charles Urban "News Special" for Disarmament Week.

* * *

Pathe obtains "The Power Within," made by Producer-Achievement Films.

* * *

"Fightin' Mad" will be a Metro picture for December.

* * *

Vitagraph lists two specials and other pictures for release before the New Year.

* * *

Director Sidney Franklin will remain with Norma and Constance Talmadge.

* * *

Universal to open night school at its West Coast studios.

* * *

Changes in personnel of Hodkinson field force are announced.

SCENES FROM "FIRST LOVE," STARRING CONSTANCE BINNEY, AND RELEASED BY REALART

Industry to Benefit from New Tax Law; One Big and Several Slight Concessions

WITH one big decision in its favor and several slight gains registered, the tax bill just passed by the Senate is more favorable to the moving picture industry than any revenue law contemplated since the beginning of the war. Both in sections of the bill directly affecting the industry and in such other provisions as the transportation taxes and miscellaneous provisions changes have been made which will materially lighten the burden of taxation. In the following paragraphs these provisions are outlined in order that readers of Moving Picture World may secure a complete picture of the bill adopted by the Senate.

Passed by the House of Representatives on August 20, the tax bill was introduced in the Senate on August 22 and immediately referred to the finance committee, which worked upon it all through the September recess. The bill was reported by the committee late in September and has since been almost continuously before the Senate. The bill just passed, therefore, represents ten weeks of hard work on the part of that body.

In the course of its consideration, the Senate not only made numerous amendments to the bill as passed by the House but entirely changed its form, providing what will be known as the "Revenue Act of 1921" instead of a group of unrelated amendments to previous revenue laws. The measure now goes to conference, where attempts will be made to arbitrate the differences between the House and the Senate and to provide a compromise bill for final passage.

The most important feature of the Senate bill, from the point of view of the moving picture industry, is the elimination of the 5 per cent. tax on film rentals provided for in Section 906 of the present law. As passed by the House, no action was taken toward repealing this tax, nor did the finance committee originally contemplate its elimination. Strenuous work on the part of representatives of the industry, however, finally was successful in changing the attitude of the committee, and during discussion of the bill on the floor of the Senate it was announced that the committee had determined that the rental tax should go.

The impossibility of securing the repeal of the admission tax at this time was recognized while the bill was still before the House, and the industry contented itself with working for the introduction of less important changes which would modify Section 800. Several of these proposed changes were adopted by the Senate, the bill as passed by that body providing for the exemption from tax of admissions of 10 cents or less, and relieving community theatres from the necessity of collecting any admission tax. It is also provided that no admission tax applies to performances the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, or to the benefit of any post of the American Legion or the women's auxiliary units thereof. These changes effective from January 1, 1922.

No change is contemplated in either the House or Senate bills in the seating capacity tax on theatres.

In addition to these direct taxes, the industry will benefit by the changes made by the Senate in other directions, principally in the repeal of the transportation taxes. The House bill provided for the elimination of these levies, but the Senate originally contemplated their retention, the committee later deciding to repeal them in part on January 1, 1922, and in full on January 1, of the year following. Before adoption of the measure, the Senate voted to repeal them in full on January 1, next.

The elimination of these taxes will save the industry considerable money in the aggregate. Freight shipments since the war have been taxed at 3 per cent. of the transportation charges, express packages have been taxed at the rate of 1 cent on each 20 cents or fraction thereof of the charge, and parcel post matter has been taxed at 1 cent on each 25 cents or fraction thereof of the postage charge. The last two taxes have been the heaviest burden upon the moving picture industry, being almost the exclusive means of transportation for films, paper, etc. Much of this matter has been shipped by parcel post since the war, which bore a slightly lighter tax than express matter.

The industry also benefits from the repeal of the taxes of 8 per cent. on personal transportation and on Pullman accommodations. In connection with its action in this matter, the Senate included in the bill a provision under which will be refunded the tax collected on such portions of mileage books and other tickets as may be unused on January 1, 1922, when the repeal becomes effective.

The tax on telegraph and long-distance telephone messages is continued under the Senate bill.

Producers and exchanges will benefit materially from the provision permitting business men to deduct from their income all sums spent for board and lodging while on the road in pursuit of a trade or business. This will apply not only to all salesmen on the road for the exchanges, but to others in the industry whose work requires them to travel from point to point.

The industry also is interested in the action of Congress on the question of corporation income taxes. Both houses provided for the repeal of the excess prfits law, but whereas the House believed that the revenue lost by this action could be

Michigan for Simultaneous Release Plan

PRACTICALLY every exhibitor in Michigan with a theatre in any one of the fifteen key cities is unanimous in declaring in favor of the simultaneous release plan on big special productions, which has been in vogue in this section for the past two months, introduced by two different exchanges.

Not only is the simultaneous release plan of benefit to the exchange in clearing up all of the first runs in the state at one time and paving the way for the immediate release of the special to the smaller towns, but it gives the exhibitor in the key towns an extraordinary selling argument and a world of publicity cemented together that he would not get otherwise.

Here are what two leading men in the industry in the Michigan section, one an exchangeman and the other an exhibitor, say about the simultaneous release plan:

Ed W. Beatty, general manager of the Butterfield Circuit: "Naturally I would be for the simultaneous release plan because we have a chain of a dozen or so first run houses and the publicity that we could get from a concerted drive would be wonderful music to the box office. However, I believe it is a great idea for the exhibitor with one theatre because he has the advantage of playing the picture even with any other town, no matter what the distance in his territory."

Harry Ross, division manager, Paramount: "We get fifteen or more first run key town accounts through in one smash with the simultaneous release plan, and we manage to give them better service, at least insofar as advertising is concerned. And the advantage of this idea to the small town exhibitor cannot be overestimated. Think what it means to a fellow who, maybe, used to pay $50 rental for a special? Instead of waiting a year or more, he can now play it any time he wants.

offset by increasing the corporation tax from its present rate of 10 to 12½ per cent., the Senate believed that a rate of 15 per cent. would be necessary, and it will be necessary for the conference committee to determine which of these rates is to be finally adopted. The present law provides an exemption of $2,000 for all corporations, but the Senate, under another amendment, limited this exemption to corporations with a net income of $25,000 or less.

Income Tax Changes

Readers of Moving Picture World are familiar with the income taxes through the reports in the daily newspapers, but a few words regarding these sections will not be amiss. The old saying that two can live cheaper than one is borne out to some extent by the new tax bill, which increases the exemption of heads of families with net income of $5,000 or less from $2,000 as at present to $2,500, and increases the exemption for dependents from $200 to $400, while making no concessions whatever in the exemptions allowed single persons, who will have $1,000 exemption as at present.

The rate of tax is to be 4 per cent. on the first $4,000 and 8 per cent. on all income in excess of that sum, with surtaxes on all income in excess of $6,000. As passed by the House, the maximum rate for these surtaxes would be 32 per cent., but the Senate bill provides a maximum of 50 per cent., this being another of the points to be negotiated in conference.

With the House and Senate bills before it, the conference committee, composed of five members each from the House and Senate, is called upon to produce a third bill, representing an agreement on all sections not identical in the bills as passed, which will be submitted to both Houses for approval. Probably more than a month will elapse before the conferees finish their labors, so that their report cannot be expected until after the beginning of the regular session on December 5.

Dissatisfaction Continues

The path of the conferees will be anything but rose strewn. Members of both bodies have expressed dissatisfaction with certain provisions of the bill and have announced their intention of fighting for a change both in conference and when the conference bill is submitted on the floor. It is likely that the measure will not be ready for the President's signature until the end of the year.

Western Pennsylvania Exhibitors' First Rally a Success

THE first big rally and luncheon meeting held by the Motion Picture Theatre Owners of Western Pennsylvania in the Fort Pitt Hotel, Pittsburgh, at noon, Friday, November 4, was a successful affair in every respect. A crowd of about eighty local exhibitors, as well as several distinguished visitors and speakers, was present. After luncheon was served, a meeting was held, that for spirit, pep and interesting talks has probably never had its equal in a meeting of this kind in the Steel City. A spirit of good fellowship was preeminent, and many of the exhibitors present pledged themselves to do all in their power to bring new members into the fold.

Toastmaster Michael Rosenbloom, of the Majestic Theatre, Charleroi, opened the meeting with a few brief remarks, in which he stated that it was a source of great pleasure to him to see the men gathered together—"all for one, and one for all"—and that he hoped the future would see more meetings of this kind. He then read a telegram from Jerome Casper, president of the organization, who is in Erie, and was unable to attend the meeting. Mr. Casper's telegram was as follows:

"Sincerely regret my inability to be with you. Opening of Perry Theatre necessitates my presence here. Am thoroughly in accord with action members may take. Co-ordination will achieve success in our undertakings. As Fairbanks says in 'The Three Musketeers,' 'All for one—one for all'."

Mr. Rosenbloom then introduced Denny Harris, chairman of the board of managers of the M. P. T. O. of Western Pennsylvania. Mr. Harris made an interesting talk, and gave his listeners much food for thought. High lights in his speech were:

"Preparations are being made to amend the building code laws, which would enable clubs, schools, churches, etc., to put on entertainments, including motion pictures, without an operating booth or licensed operator. If these laws would be passed, it might mean ruin to our business. Let the films be shown in theatres where they can be shown well and with safety.

"And right now is the time to fight the daylight saving law, which necessitated the closing of a large number of theatres in this section during the past summer. And then when they reopened in September, it was like organizing a new business. If Pittsburgh defeats the law, the surrounding towns will also follow suit. Let's get together, and fight this thing to the end, before more of us go into bankruptcy."

Mr. Harris also made a stirring appeal to the exhibitors to fight for the repeal of the music tax, and told of the difficulties encountered in placing the repeal of the 5 per cent. film tax before the Senate Finance Committee at Washington.

The next speaker, Prof. John G. O'Connor, representing the Knights of Columbus Evening School, explained briefly the purposes of the school in giving free instructions to ex-service men.

Joseph C. Marcus, attorney for the organization, told of its rapid growth. He said that it was only last spring they were struggling to form an organization, and that now they are a strong legalized body.

The last speaker was Dr. Francis Holley, of Washington, D. C. Dr. Holley is director general of the Department of Public Service, Motor Picture Theatre Owners of America.

Fred Herrington, executive secretary, urges all exhibitors to become affiliated with the organization, as it is only by the united efforts of all that big things can be accomplished. There is an application blank printed in each issue of the Bulletin for the convenience of the exhibitors. It is your duty to sign and mail this blank at once.

Bankers Join in War on Wild-Cat Stock; to Keep Tabs on Fly-By-Night Promoters

THE assurance of active co-operation by bankers in a campaign to protect the public against investment in wild-cat film promotion schemes has been secured by the vigilance committee of the National Association of the Motion Picture Industry.

At a meeting on November 4 of the newly organized vigilance committee several prominent bankers attended and pledged their aid in a concerted move to drive from business the fly-by-night picture company promoters whose activities have cast a stigma upon the motion picture industry.

The proposed organization immediately of a staff of practical investigators to keep tabs on film promotion schemes was also announced at the meeting. One such investigator will be chosen in each important city of the United States and will act as a direct representative of the vigilance committee. New film ventures in any part of the country will be investigated locally and reports forwarded to the vigilance committee at the National Association headquarters, 1520 Broadway.

Co-operation of the bankers will be effected through the American Bankers Association and the Investment Bankers Association of America. Reports on specific promotions of a questionable character will be filed with both of these organizations for action by their proper committees.

The extent to which the public has been victimized is evidenced by figures presented at Friday's meeting showing that during the past year $250,000,000 in questionable film stock was offered to the public and more than $50,000,000 actually invested in worthless securities of this character.

"There is being perpetrated throughout America a gigantic swindle," said Chairman M. J. Quigley. "The motion picture has provided unscrupulous promoters with the greatest bonanza they have ever known. Our committee has information which indicates that this wholesale swindle in the sale of stock of film promotion schemes is not confined to any one section of the country. Our aim is to put a stop to these activities so far as possible. In order to assure the success of this vigilance work, we need the co-operation of the banking interests and for that purpose we have today invited several prominent bankers to attend our meeting."

Brady Urges Respect

In announcing the contemplated appointment of an investigating committee to act as an adjunct of the vigilance committee, with representatives in twenty-five important cities, Chairman Quigley said he believed such a plan will greatly anhance the effectiveness of the vigilance work.

William A. Brady, president of the National Association, was another speaker at the meeting. He said the bankers should take the motion picture industry more seriously; that while a great amount of bogus film stock has been floated in this country, the motion picture industry is not alone in this respect—that almost every industry has been afflicted with the wild-cat promoters—that the automobile a few years ago was looked upon as a wild-cat industry and the same was true of the phonograph.

"The bankers of this country should realize that the motion picture has be-

SCENES FROM DIFFERENT EPISODES OF RUTH ROLAND'S NEW SERIAL, "WHITE EAGLE." RELEASED BY PATHE EXCHANGE, INC.

come a wonderfully important part of American life; that it has come to stay and that under the guidance of honorable and efficient business men it is rapidly attaining an even balance and will shortly be comparable with any of the older and most substantial industries of this country. The vigilance committee has a great work before it. The leaders of the motion picture industry will stand solidly behind this committee and will earnestly endeavor to put behind prison bars anyone who imposes upon the investors of this country.

Fifty Millions Lost

"Last year the public was stung to the tune of more than $50,000,000 by fraudulent movie stock promoters. With alluring prospectuses of sudden wealth by investment in the production of motion pictures, these sharpshooters who operate on the outer fringe of the movie industry, have gathered a golden harvest at the expense of thousands of credulous persons, most of whom will never get back a nickel of their investment.

"These unscrupulous promoters have done the picture industry grave harm by discrediting reputable companies which have been built up to a solidly substantial basis through years of development by men thoroughly experienced in the making and distribution of pictures. Trading upon the successes of these well established companies, the wild-cat promoters have found easy prey, not only among the widow and orphan class, but among business men who have listened to their siren song and sunk their savings into hopeless mushroom production schemes, sponsored by derelicts of the film industry or by men who have had no experience in the highly specialized craft of making profitable motion pictures.

"The retiring vigilance committee last year investigated companies whose capitalization was in excess of $250,000,000 and thwarted many flagrant attempts to victimize the public. With the co-operation of the banks, the present vigilance committee, I am sure, can rid the country of these Wallingfords of the picture industry and save the public from further foolhardy investment in picture enterprises which have no possible chance for success."

Must Be Eliminated

Arthur James, editor-in-chief of Moving Picture World and a member of the committee, said that the industry is deeply concerned in ridding itself of skyrocket promotions.

"The responsible element in the industry suffers greatly by the unscrupulous methods of these promotors," he said. "There is no room in the business for such irresponsibles. It is not alone in the promotion of so-called production companies that these abuses occur, but also in the promotion of studios which may look well to an inexperienced public but may be so geographically located that they are utterly useless. Of course this fact is not understood by the unwary and the vigilance committee should concern itself with this phase of promotion as well as that of bogus production enterprises. At the same time we must not interfere with any new legitimate companies that may be organized. It is not fair or desirable that any such organizations of a legitimate nature be interfered with, so that the utmost care must be exerted by our committee in the handling of this delicate situation."

Other speakers were Thomas J. Reynolds, vice-president of the National City Bank; G. B. Walker, of the Public Relations Commission of the American Bankers' Association, and John Young, of the National City Company.

Bankers Speak

Mr. Reynolds said that the importance of this vigilance work was fully appreciated by bankers throughout the country as well as by all business men, and suggested that the vigilance committee work in harmony with the American Bankers' Association and the Investment Bankers of America. Mr. Walker assured the committee that the American Bankers' Association would gladly accept reports on questionable film enterprises and would handle such information through their regular channels. Mr. Young gave assurances of hearty co-operation.

A. P. Michael Narlian, secretary and general counsel of the Los Angeles Film Board of Trade, was another speaker. He described the present conditions on the West Coast and said that the outlook there is greatly improved.

P. L. Waters, chairman of the executive committee of the National Association, said that part of the responsibility for victimizing the public with questionable film securities lies with the bankers and brokers themselves.

Jack S. Connolly, Washington representative of the National Association, told the committee that it would be well to investigate some of the motion picture schools which have sprung up in several sections—stock in such enterprises being offered the public. He was assured that this matter would be investigated by the committee.

The members of the newly organized vigilance committee are Martin J. Quigley, editor and publisher, Exhibitor's Herald, chairman; Nathan Vidaver, general counsel of W. A. Brady Picture Plays, Inc., counsel; J. W. Alicoate, Wid's Daily; Paul Gulick, Universal Film Manufacturing Company; Arthur James, editor-in-chief of Moving Picture World; William A. Johnston, editor of Motion Picture News; Louella O. Parsons, motion picture editor of the Morning Telegraph, and C. L. Yearsley, president of the Associated Motion Picture Advertisers.

Max Linder, whose latest comedy, "Be My Wife," is going over well, has selected a name for his new one, a burlesque on "The Three Musketeers." It is to be called "The Last of the Musketeers" and will be a two-reel Goldwyn release. Camera work will start within a week at Univedsal City. In the all-star cast for this comedy will be Bull Montana as Richlieu; Jack Richardson as the King, and Max, himself, will play D'Artagnan. He is ably qualified to play as he is a champion swordsman.

SCENES FROM WILLIAM FARNUM'S NEWEST FOX PICTURE, "PERJURY"

Brady's Success Inspires Rembusch to Suggest National Chautauqua Campaign

A CAMPAIGN of enlightenment, with speakers at Chautauquas and lyceums throughout the country, is urged by Frank J. Rembusch of Indianapolis to get the facts of censorship and other great problems of the motion picture industry squarely before the public. He says that by work of this character, public sentiment for the industry can be quickly crystallized as an offset to the damaging influence of professional reformers who haxe exploited the ill side of pictures so vociferously.

In a letter to Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, Mr. Rembusch pays a glowing tribute to the work of William A. Brady as a fearless champion of the industry's cause and suggests that Mr. Brady is the logical man to carry the industry's message to worthwhile people wherever possible in an enlightening crusade to further the good of the motion picture business.

Mr. Rembusch's letter was inspired by the result of Mr. Brady's recent visit to Indianapolis during which he appeared before the Indiana Indorsers of Photoplays, Parent-Teachers' Association and clubwomen of Indiana, told them of the industry's accomplishments and its difficulties and urged their cooperation in the solution of its problems. Mr. Rembusch was greatly impressed by the reception accorded Mr. Brady and described in his letter what occurred at the conference. His letter was as follows:

Kembusch's Letter

"Enclosed find a few clippings of Mr. Brady's visit to Indianapolis. These only faintly outline the wonderful lasting good his conference here accomplished. In a beautiful way he expressed the appreciation and regard of the industry to the Indiana Photoplay Indorsers, for their friendly attitude and help in furthering and encouraging good pictures, and their great help in the anti-censorship fight during the session of the recent legislature.

"The most representative clubwomen of Indiana atended the several meetings. It was a most notable gathering. Mr. Brady was everything. By his cordial friendly manner, every heart went to him. The ladies fairly mobbed him. He represented the industry in such a substantial and dignified manner that we exhibitors present were glad to be in the business. There was just something about the whole affair that can't be told in words.

"In one minute by his marvelous wit his hearers were convulsed with laughter; in another they were holding their breath in attention by his serious defense of our industry. It was Brady at his best, and that means incomparable. He is a giant when he is at his best, we all must admit. We hope he enjoyed his visit here.

"Robert Lieber and Gus Schmidt gave a dinner in his honor at the Athenaeum, and had all the downtown exhibitors present. Everybody was friendly. He was with us only a few hours, and the notice of his coming and stay was so short, or we might have had a greater gathering. We certainly made good use of him, and he was about worn out, making one address after another.

"This is the kind of work that counts. We should send out speakers. Someone should be on the lecture platform in Chautauqua or lyceum work telling the good side of pictures. The public only gets the ill side. We should get our story to worthwhile people.

"Brady — Yes!—Great! — in a few months there would be a wonderful change. He has his heart and soul in the work of furthering the good of the motion picture business. He plays no favorites, fears nothing if he thinks he is right.

"Do get the idea into the minds of your people that we must make friends of influential people during leisure time so that they will help us when the fanatic and reformer try to destroy us during periods of legislative work .

"We are all very glad of Mr. Brady's visit. The ladies keenly feel that the industry paid them a great compliment by his visit to them. Mr. Brady made a lot of friends for us, himself and the industry. We thank the National Association for sending him, and hope he will return again and stay longer."

The newspapers of Indianapolis gave much space to the meeting of educators and clubwomen at which Mr. Brady outlined the evils of censorship and set forth the good which was being accomplished through the medium of the screen. In an editorial following the meeting the Indianapolis News said in part:

"William A. Brady, president of the National Association of the Motion Picture Industry, yesterday told members of the Indiana Indorsers of Photoplays, Parent-Teacher Association and others that since last March, when the motion picture producers started to purge the industry of lawless producers, 90 per cent. of the objectionable features of the films have been eliminated. This is a remarkable improvement, and adds force to Mr. Brady's arguments against public censorship of the films by state boards.

Picture Hold Strong

"In taking the stand that the movies cannot be stopped, Mr. Brady raised the question as to why any producer should believe that any one expects to stop the movies. Few persons believe that the motion picture will lose its attraction for the great mass of people. Its grip upon the primitive man's love for a story in pictures is too strong. Instead of losing its hold upon the interest of the people, it is likely to strengthen its hold, for any one with a discerning eye who has observed the machinery of the average motion picture drama knows that the producers have only begun to exploit their medium."

Prince Ferdinanda Pignapelli, of Italy, became a movie actor when he visited the Marshall Neilan studio, and under the direction of the producer tried his abilities in registering joy, hate, sorrow and other emotions demanded of the movie actor. The Prince showed particular interest in the antics of Wesley Barry, freckled star of the screen, in enacting some scenes for "Penrod," now being produced at the Neilan studio. Another thrill was afforded the Italian Royalty when Wesley offered some daring feats on his pony.

Censor Head to Tour Exchanges

Ansel W. Brown, recently appointed as head of the Albany bureau of the New York State Motion Picture Commission, will shortly begin making the rounds of the exchanges in that city as well as the theatres in that section of the state to see that the law is complied with. George H. Cobb, chairman of the commission, spent a portion of last Tuesday with Mr. Brown in Albany, and in outlining the work which will be handled from that office. A stenographer and filing clerk will shortly be added to the force of the Albany office.

Reformers Defeated in Maryland

The Blue Law reformers have been repudiated in Maryland. Their pet candidate for the legislature, Dr. Howard A. Kelly, was defeated on November 8 by an overwhelming majority.

Dr. Kelly is well known there as a reformer. He has on many occasions endeared himself to the Blue Law advocates by hurling verbal brick-bats at Sunday picture shows. In his campaign ofr election to the legislature, Dr. Kelly was sponsored by the Lord's Day Alliance.

Another candidate for public office in Maryland who was unfriendly to the industry was State Senator Oliver Metzerott. He was the Republican candidate for state controller and was decisively defeated.

MARION DAVIES

STARRING IN "ENCHANTMENT." RELEASED BY COSMOPOLITAN

Why Tell It When Everybody Was There, for Who Did Miss the A. M. P. A. Affair?

By FRITZ TIDDEN

THE sixth annual, series B, irregular dinner of the Associated Motion Picture Advertisers was held Monday evening, November 7, and a small portion of Tuesday morning, in the Cafe Boulevard. The affair took place in the subterranean grill room of the establishment where the organization holds its weekly lunches and meetings. Although the dinner was held below the street level, that is the only thing it was below. It was above many affairs of its kind and it was even over the heads of a small number of those present on election eve. Only a few less than two hundred were served. The event was given the official title of "Installation Dinner." That's that.

What's the Use?

The Moving Picture World representative feels as Frank Ward O'Malley did when he was a young reporter on a morning newspaper in a city of moderate size Briefly, Frank was assigned to cover a fire that started in quite a modest way but rapidly grew to unnusual proportions. There was danger that it would destroy the whole city. As the conflagration raged there were countless dramatic incidents, any one of which would make a neat morning story. But there was a whole line of them. And everyone in the city got out of bed to witness the biggest fire the city had ever experienced.

Along towards morning when most of the excitement was over and O'Malley had to catch the last edition with his story of the affair, the reporter went home and went to bed instead of returning to the shop, and turning out the story of his career up to that time. But he did not sleep long. After some desk man had writen a casual outline of the event to make the last edition, the city editor called Frank on the phone and in justifiably strong language asked him what in Sam Hill was the idea. O'Malley said that he did not think the paper would want a story of the fire, and that he did not see the necessity of writing one anyhow. Why waste valuable space? Everyone, man, woman and child, in the city was there and saw it all for themselves.

YEARSLEY AT THE DIRECTORS TABLE

It looked on Monday evening as though everyone in the industry was there. And also a number of their friends.

However, for the benefit of the unfortunate few who did not seem to be there or those who were so busy with their own affairs that they did not see parts of what was going on, a meagre outline of the long program of events should be presented here. Also there does not seem to be any reason why the beaten track should not be followed and catalogue the goings on in the actual order of their occurrence.

At a time not any later than the announced hour than is usual with big dinners, the flying squadron of Greek bus boys bearing the customary ripe olives and crisp celery bore down upon the waiting throng, sophomorically speaking, which was a sign that the practical side of the dinner had commenced. The well balanced meal was in the process of demolishment for a little over an hour. And then the entertainment started, when C. L. Yearsley, newly elected president of the A. M. P. A., laid aside his demi-tasse and announced that he thereupon turned over the organization's recently created office of master of ceremonies to Harry Reichenbach.

Little has been said of the genuine enthusiasm promoted by the gathering of

WHILE WAITING FOR THE SECOND COURSE A PHOTOGRAPH OF THE A. M. P. A. "INSTALLATION DINNER" WAS TAKEN

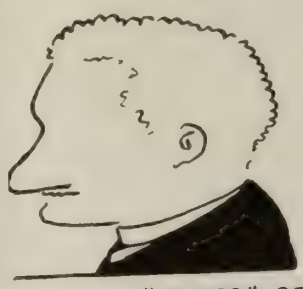
HIGHEST BIDDER IN BOOK AUCTION

kindred spirits. (A voice: "Kindred is right"). What with the municipal election on the following day, the holiday spirit, the good fellowship and general good time the enthusiasm ran high. And then higher. Why, at times the party reached such heights that for the time being all there was happened to be enthusiasm. But this is digressing.

Super, Super, Hyper

When Harry Reichenbach called the meeting to disorder, as Morrie Ryskind has said annually, the first number on the program, gentlemen, as all announcers say oftener than once a year, was the event that gave the dinner its name of "Installation." It turned out to be a brilliant and a new invention of another sort of talking pictures. In fact it was one of the best things of this sort that has come this way in years. At one end of the dining hall there had been rigged up a diminutive "screen," which later turned out to be nothing more than a frame, in which the new officers stood and made snappy speeches. The thing was done in the form of a super, super, hyper feature and developed a high order of genuine burlesque. As each speaker progressed a title was inserted in front of him that had no bearing upon what he was saying but which was strangely familiar to anyone who has become an addict to moving pictures, such as "That night," "Up in a village in Yonkers a police station is being built," "He don't mean right by our Nell, even if he does wear a collar," and more such as "The next day." Preceding the speakers was a long list of credits, properly burlesquing the main title of the usual feature picture.

Bill Yearsley (he was Bill by this time) made the first installation address, and was followed by Jerome Beatty (now known as Jerry), the vice-president, in a heavy's make-up; Victor Shapiro, treasurer, and Tom Wily, secretary. During



"BOTS", OFFICIAL LIGHTHOUSE KEEPER

the progress of this number came one of the times when the enthusiasm, promoted by the holiday spirit, the municipal election and all the rest of the things we have mentioned before, slipped out of the hands, temporarily, of the master of ceremonies. In fact, the appreciation of the thing became so vocal that Harry seemed to think that it was going a little too far and got hot under his Cluett & Peabody. He quieted the uproar with a well directed remark, being noted for making such. He asked if some of those present couldn't think they were at work, and do nothing.

Following "Installation" there was presented a long program of singing and dancing, furnished by a select group of young women recruited for the occasion from various parts of our fair city. The most popular of these damsels chanced to be a very clever little dancer whose ability did not rest entirely in her feet. A fair young woman and oh, such a big one, attempted to put over a sad ballad about blue eyes and good byes. She sang extremely well and in a pleasing voice but the crowd, save for one or two of the invited guests who burst into the most heart rending tears, would have none of the sad stuff and became heavily vocal again on its own hook. And it was at this point that Harry Reichenbach stated that he had another engagement and took a run-out powder on the boys and delegated Jerry Beatty the pinch hitting master of ceremonies. Some unkind person said that he was so affected by the song that he wanted to go out in the street and have a good cry. He was not generally credited.

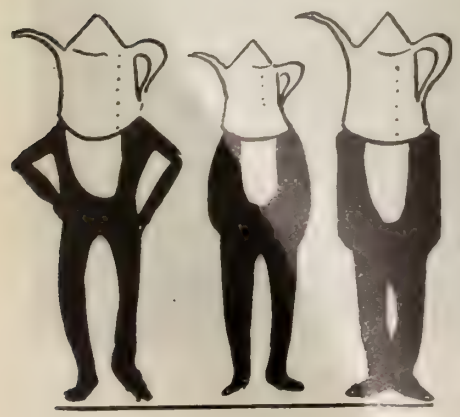
SHAPIRO

After several other numbers this part of the entertainment was concluded with a splinter hunter, or to be more specific a barefoot dancer clad in an early Egyptian costume of the late Bakst manner. Jerry announced her as an Egyptian "dawncer," and who was to say him nay?

During the progress of the program it was interrupted for the purpose of following a tradition set down at some past annual affair; that of presenting the retiring president with the most useless present that could be thought of. And so Paul Gulick, a member of the executive alumni, gave on behalf of the organization a Scout Camping Outfit, including a hatchet, to Paul Lazarus. Now all Paul has to do to become a regular Boy Scout is to go out and do one good deed a day.

(*Continued on page 282*)

ALSO AMONG THOSE PRESENT—



FLYNN

Brady's Eight-Day Campaign Successful; Wins Many New Friends for the Industry

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has just returned from a successful eight-day campaign in the Middle West during which he conferred with a large number of women's organizations, addressed several thousand parent-teachers and photoplay indorsers and won many new friends for the industry by frankly stating its problems and accomplishments and exposing the evils of censorship. He conferred also with exchange managers' organizations in several states and with prominent exhibitors, for the purpose of fostering closer relations between all branches of the industry.

In Indianapolis on Wednesday, Mr. Brady addressed the Indiana Indorsers of Photoplays, Parent-Teachers' Associations and allied clubwomen of the city at a meeting presided over by Mrs. David Ross. Among the educators present was E. V. Graff, superintendent of schools. Mr. Brady asked that the screen be not judged by the black sheep in the industry but by what it has accomplished along educational and humanitarian lines, as well as in affording wholesome, instructive amusement throughout the world.

Here to Stay

"You cannot keep people away from the movies," he said. "You cannot combat them any more than you can combat electricity and the telephone. They have come to stay. They can be kept worthy by earnest co-operation between the industry and organizations such as yours.

"Censorship is not needed to keep the movies worthy. Anyone who shows an indecent picture can be arrested and prosecuted under present state and federal laws. Indecency on the screen is not tolerated by existing laws any more than it is tolerated by decent people. Ninety per cent. of the objectionable features have been eliminated from pictures since March, when the producer members of the National Association adopted an admirable set of production standards which have since been observed in our studios. In six months the remaining 10 per cent. of objectionable features will be eliminated."

Antidote for Hatred

Mr. Brady said that 50 per cent. of the entertainment presented by large picture theatres in the United States is educational and that the screens are doing as much as schools and churches to educate the public. He sketched the accomplishments of the industry, its service in the war, its Americanism propaganda and its tremendous influence in humanitarian work. The screen, he said, has proven an effective antidote for Japanese hatred of America. He said, too, that recent lawlessness is not attributable to the screen, but to the fact that men were trained to kill during the war and their unemployment has since been responsible for many deeds of violence. Among those who listened to Mr. Brady was the Rev. Lewis Brown, rector of St. Paul's Episcopal Church.

In Indianapolis Mr. Brady was entertained at dinner by Robert Lieber, president of Associated First National Pictures Inc., Gus G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, and Frank J. Rembusch. He also conferred with the exchange managers of that city.

Cordially Welcomed

In Detroit Mr. Brady was given an enthusiastic reception by 3,000 Michigan educators attending the convention of the Parent-Teachers' department of the Michigan State Teachers' Association. Both there and in Chicago he was entertained by exchange managers' organizations and discussed with them plans for the future defence of the industry against hostile legislation in the states served by both of these exchanges. He also visited Columbus, O., and conferred with the exchange managers there upon conditions affecting the business in that state. Mr. Brady is highly gratified with the result of his tour. He said:

"I found a ready willingness among women's organizations, particularly among Parent-Teachers' associations, to co-operate with the industry. They are not wedded to the censorship idea and when the facts are placed clearly before them are eager to aid the industry in the solution of its problems. The object of my trip was to show these estimable organizations of teachers and mothers that the motion picture industry, as represented in the National Association, desires to work in harmony with them for the maintenance of a clean and wholesome screen, entirely devoid of offensiveness, yet unimpaired in its ability to interest both young and old."

Depression in Rubber Affects Picture Houses

The depression in the price of rubber and the consequent scarcity of money among the small planters and laboring classes is seriously affecting the moving picture industry in British Malaya, according to reports received at the Department of Commerce.

The report states that many of the theatres in the islands expect to close within the near future, not to reopen until rubber prices advance or the cost of living declines and money becomes more plentiful.

"A GUILTY CONSCIENCE," STARRING ANTONIO MORENO. RELEASED BY VITAGRAPH

A. M. P. A. Dinner

(*Continued from page* 280)

The much-talked of A. M. P. A. year book was ready for distribution at the dinner, but before the copies were given to the members five or six of them, autographed by some screen star were auctioned off by Peter J. Brady, an official of the New York State Branch of the American Federation of Labor. The highest price, $50, was paid by Jack Lakin. His nearest competitor for this honor was Worthy Butts. Others were bought by Harry Reichenbach, Bill Yearsley, John McCormick and Harry Berman.

It has been some time since the enthusiasm has been mentioned and to enforce upon you that it was continuous, another mention of that fact is inserted here. Around this time some of the guests acted as though the meat they had eaten had taken effect, or maybe it was the pickled herring.

Clive Orders Quiet

Along towards midnight, if not more so, the piece de resistance of the affair arrived. Henry Clive, the well known artist, by some mysterious legerdemain cajoled ten of New York's most noted beauties to be present and pass in view in a popularity contest, the winner to receive a generous check and a possible chance to appear in moving pictures. When the announcement of the event was made the anticipation burst forth in another evidence of great enthusiasm and at times showed that the ceremonies were by way of becoming master of themselves. Clive ordered quiet and didn't get it, and then he proceeded to lay 10 to 3 that he would clean out the place if he did not get what he wanted, with only one taker.

A Sunny Sicilian Smile

Quiet was thus restored and the beauties were placed in parade. The winner, by a large majority, was Maria Narval, habitat Sicily, in the sunny land of Italy. Signorina Narval is by trade an artists' model, but has braved the Sun Light Arcs in small parts with Selznick and Metro. The other contestants consisted of Billie Wagner, from Al Jolson's "Bombo"; Lillian Rich, native heath unknown at present writing; Joclyn Lee, Phoebe Lee and Betty Martin, all of the Ziegfeld corps of coryphees; Cora Dorcey and Anna Mae Clift, who raise the standard of drama in the Greenwich Village Follies; Eva Fuller and Mlle. Pepinet, artists' models both.

Then the party broke up.

Veteran Actor Is Killed by Discharge of Musket

William J. Walsh, 42 years old, an actor of 360 West Fifty-first street, New York City, was fatally wounded at the Mamaroneck studios of D. W. Griffith on November 6, when a musket loaded with a blank cartridge, on which he was leaning, was discharged. The explosion tore his shoulder and the right side of his chest, breaking several ribs. The ends of the ribs were driven into Walsh's lungs, causing injuries that resulted in his death after Griffith had rushed him to the United Hospital in Port Chester. He died at 5 p. m., November 8. Walsh was watching Griffith direct a scene when the old-fashioned weapon was accidently discharged.

St. Louis Consolidation Makes Skouras President

The consolidation of eighteen Skouras-City Wide theatres and airdromes in St. Louis valued at $2,000,000 was closed the night of November 7. Spyros Skouras heads the new company, the St. Louis Amusement Company, which is capitalized at $300,000. Harry Koplar is vice-president, W. A. Stickney is secretary, Sam Hamburg, Jr., is treasurer, and Charles P. Skouras is manager.

The theatres are the Pageant, Shaw, Arsenal, Grand Florissant, Lindell, Shenandoah, Juniata, Arco, LaFayette, Maffitt, Lowell, Gravios, Novelty, Manchester, St. Louis Airdome, Grand Florissant Airdome, Crystal Airdome and Shenandoah Airdome.

MALCOLM STRAUSS
Recently elected president of Associated International Pictures

WESLEY BARRY IN THE WARNER BROTHERS' PRODUCTION, "SCHOOL DAYS." PRODUCED BY HARRY RAPF AND DIRECTED BY WILLIAM NIGH

Official M. P. T. O. A. Screen Publication Is Provided for in Contract with Urban

AN arrangement has been entered into between the Motion Picture Theatre Owners of America and the Kineto Company of America, Inc., after a series of conferences extending over two months, whereby the Kineto Company of America will produce every week a single reel that will serve as the official screen publication of the Motion Picture Theatre Owners of America. It will be known as the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America."

The contract between the two organizations was signed November 1 by the executive committee and officers of the Motion Picture Theatre Owners of America and officials of the Kineto Company of America. The approval of the executive committee and officers of the Motion Picture Theatre Owners of America was unanimous, and it also received the indorsement of the various state member-organizations, as well as the Theatre Chamber of Commerce of New York. It will become operative on January 1, 1922.

The Participants

Those who participated in the meeting and who signed the contract are as follows: Charles Urban, H. J. Shepard, W. A. True, Charles L. O'Reilly, R. F. Woodhull, John S. Evans, C. C. Griffin, E. T. Peter, E. M. Fay, John Manheimer, W. D. Burford, J. T. Collins, C. E. Whitehurst, J. L. Lazarus, George Aarons, S. I. Berman, Thomas Goldberg, A. J. Moeller, Sydney S. Cohen.

Prominent exhibitors throughout the country acclaim this step as most constructive and progressive—one that will have world-wide significance. The Motion Picture Theatre Owners of America want the screen to serve the public as well as to entertain it. Charles Urban will lend his skill, gained in an experience of twenty-five years; his great film library and his organization to the production of the best single reel that it is possible for him to construct—the most fascinating, the most entertaining, the most informative, the most constructive his facilities will permit.

To Name Advisory Board

Associated in editing the Official Urban Movie Chats of the Motion Picture Theatre Owners of America will be an advisory board consisting of some of the most influential men and women in the country. These are to be named later. It is proposed to make it a reel that every exhibitor will be proud to have his name associated with; one that will be a privilege for his patrons to see; one that will be his duty to show, because it will be the official reel of the Motion Picture Theatre Owners of America. Every release will contain a message from some official prominent in public life as well as information the Motion Picture Theatre Owners of America desires the public to have.

The Motion Picture Theatre Owners of America and the Kineto Company of America announce they are as one in their desire that the motion picture be made an instrument of public good as well as entertainment. They hold it essential that the millions of theatre-patrons know that the heart of the industry is clean and wholesome. It is well to emphasize that the social and civic forces working for the good of evrey community have an earnest ally in the Motion Picture Theatre Owners of America.

No Advertising

The Official Urban Movie Chats of the Motion Picture Theatre Owners of America propose to help to accomplish these aims as well as furnish the finest single reel in the world. It is announced that there will be nothing in the reel that savors of either advertising or propaganda.

Every exhibitor in the country will be asked to contract to play the reel. Contracts will be made in the usual way at a price in keeping with the theatre and locality. No deposit will be asked. Every theatre in the country will be asked to play this official screen publication of the Motion Picture Theatre Owners of America.

ARTHUR EDMUND CAREW

Playing leading role in Edward Jose's Vitagraph production of "The Prodigal Judge"

His Return to Fox Camp

"It's certainly good to be back." That is the way Herbert Brenon, who has directed a score or more of the shiniest stars in the filmy way, sums up his emotions at returning to the camp of Fox Film Corporation after an absence of several years. At one time Mr. Brenon was producing some of the biggest specials on the program of that concern.

Now that he has been at work for a month or more beneath the flag that floats over the Tenth avenue studio of William Fox in New York, he says he feels right at home once more, and has broken what he says is his record for speed by completing a picture starring Pearl White in a few hours over four weeks.

Herbert Rawlinson, the peppy young Universal star, although born in England, educated in France and traveled in the United States, says he gets more kick out of the Southern darky story than any other. He repeats one he recently heard about a negro registrant from a farming district.

Arriving at the headquarters, and seeing another colored chap leaning in the doorway, he asked:

"Is dis whar de redemtion bo'd is at?"

"Sho' is," replied the second, "but de blessed redeemer done gone out fo' lunch."

CHARLES URBAN AND SYDNEY S. COHEN SIGN THE CONTRACT

Many notables in exhibitor organization gather to witness a fruition of plans for M. P. T. O. A. Screen Publication

Northern Ohio Attempts to Reorganize Presages a Split in Exhibition Ranks

MICHIGAN exhibitor members of the strong Wolverine organization of Motion Picture Theatre Owners are keenly interested in the attempt at re-organization that is now being made by the Motion Picture Theatre Owners of Northern Ohio. It presages a split in the ranks of the Ohio exhibitors, as a convention call letter sent out by Martin G. Smith, secretary of the Toledo Amusement Managers' Association, indicates. Smith's call to arms, in part, follows:

"You should know that in spite of its names and the broad vision of a few of its members, the Northern Ohio Exhibitors' Association is functioning as a Cleveland local only. This is evidenced by the fact that out-of-town members are not eligible to hold office, and at the last election were not allowed to vote or cast ballots.

"Furthermore, no system has been provided for the keeping of state funds apart from local, and so state funds may be expended to defray expenses of a purely local nature. Surface indications point to the fact that the funds of the association have not always been conserved to best advantage and that lax business methods have prevailed in the management of its affairs. At present there is little or no money in the treasury.

Active Minority Blamed

"The seriousness of the matter lies in the fact that the active minority, who are in control of the association, seem perfectly satisfied with the situation and seem inclined to ignore the out-of-town members.

"As the largest group of out-of-town members of the association, we suggets that a convention be held in November in Toledo for the purpose of forming a real organization of Northern Ohio exhibitors, the constitution and by-laws of which provide for equal rights for all and the selecttion of officers with due regard for the proper representation of each district.

"If a sufficient number of exhibitors approve of this plan it will be presented to Sydney S. Cohen, our national president, for his approval, and arrangements made accordingly."

In the letter to exhibitors, Smith points out that Ohio is the only state in the Union that has no real state organization of exhibitors and that they alone stand disunited and "helpless at the mercy of those influences which each year threaten menacingly to disrupt our business."

In pointing out that the call to a convention is no appeal for cash, Smith calls attention to the legislation and financing of the strong Michigan organization by means of slide and reel contracts, in taking care of all expenses.

Twenty-Eight Companies Incorporate in October

October witnessed the incorporation of twenty-eight motion picture companies in New York State, these representing a capitalization of $1,452,500. The records in the secretary of state's office at Albany show that the number of these companies incorporating during the past month is below that of a year ago, when thirty-four companies were formed with a total capitalization of $5,282,400.

Of the companies incorporating during October, 1920, five were located outside New York City, these having a capitalization of $3,265,000, the remaining twenty-nine companies maintaining headquarters in Greater New York and aggregating $2,017,400 in capitalization. The records show that prospective motion picture companies are finding the metropolis the ideal location, for the twenty-eight companies forming during the past month will be located in New York City.

So far this year 289 companies have been formed in New York State for the purpose of entering the motion picture business, the capitalization amounting to $24,451,800.

Canadian Censors Discuss Standardizing Decisions

A step in the direction of standardized moving picture censorship throughout Canada was the holding of a conference at Toronto, Ontario, during the first week of November of representatives from each of the moving picture censor boards in the Dominion. Each of the seven provinces from coast to coast was represented. Co-operation and the application of standard principles to the work of censorship were discussed and agreed upon.

This conference was considered of prime importance and in line with the long desire by film distributors and theatre managers throughout the country for one censorship for the whole Dominion, if censorship at all. This has been needed for years to eliminate the nuisance and inconvenience of having pictures viewed and possibly cut in succession by censor boards in the various sections of the country, and also to secure a reduction in the time and money lost through the placing of pictures in the hands of successive censor boards for examination.

F. B. Warren Resigns

F. B. Warren announces his resignation as president and director of the F. B. Warren Corporation, motion picture distributors at 1540 Broadway, New York City, effective November 8.

Mr. Warren in a brief statement announces that he has sold his entire interest in the company bearing his name to Wid Gunning, thereby giving Mr. Gunning the complete ownership of the organization.

When questioned at the Hotel Astor, where he makes his home, he declined to discuss at this time his personal plans in the industry.

12,000,000 Feet of Film Exported During September

Twelve million feet of moving picture film, worth a half million dollars, were exported during the month of September, according to statistics compiled by the Bureau of Foreign and Domestic Commerce. The greater part—10,967,652 feet, worth $486,948—was in exposed film, shipments of unexposed stock totaling 1,823,783 feet with a value of $52,841.

Only five countries imported raw stock from the United States during September, England taking 749,919 feet, valued at $20,369; Japan, 808,701 feet, valued at $24,692; Canada, 199,963 feet, valued at $6,489; Greece, 64,200 feet, valued at $1,100, and Panama, 1,000 feet, valued at $191.

Forty-four countries, however, imported exposed films from us during the month, the largest customers being Canada, with 1,770,891 feet, valued at $96,211; England, with 1,304,631 feet, valued at $84,105; and Australia, with 1,412,625 feet, valued at $60,337. Other exports totaled from 5,000 to 900,000 feet, valued at from $75 to $37,000.

It Does Make a Difference

"The reason why I read the Moving Picture World regularly," said an exhibitor during the present week, "is not only because there is far more in its pages each week for the exhibitor reader, not only because its reviews and its exploitation are better in quality, but because I believe in its character. It makes a difference to me who says it and when the World says it I have found that it means something."

We are pleased to reproduce this exact statement.

Minnesota Exhibitors' Executive Board Plans to Abolish Evils in the Industry

DETERMINATION to place the organization on a solid business foundation, and during the coming year, to concentrate on a constructive program of reformation of conditions within the industry, characterized the recent meeting of the executive board of the Minnesota division of the Motion Picture Theatre Owners of America, held last week, which was followed by a meeting with the Film Board of Trade. Censorship talk has again been raised recently in Minneapolis, and the exhibitors have resolved to forestall this movement by formulating and working out a concerted plan of action, which will prove to the reformers that the exhibitors are sincere in their desire to keep the motion picture industry clean.

Every member of the executive board was present at both gatherings, and a discussion of the problems of the small town exhibitors throughout the state, and business conditions generally, occupied the major part of the session.

A discussion of the controversy of many of the members with United Artists, brought about by the policy of that distributing company of exacting full payment for pictures on signing the contract for them, also consumed considerable time. Minneapolis members declared they would not play any more United Artists' pictures until the policy of that company is changed. Out-of-town members of the executive board reported that exhibitors throughout the state have followed the action of local exhibitors.

Executive board members instructed President Al Steffes to continue his tour of the state in company with H. M. Kopald of Minneapolis, or some other board member. He expects to leave soon on a trip embracing the northwest section of the state.

In connection with this tour, Mr. Steffes said: "We are attempting to make a careful survey of conditions throughout the state, by learning true conditions at firsthand from the exhibitors themselves. We want to get in personal touch with every member of the organization, and learn from them any grievances which they may have, so that we may immediately take steps to settle them."

Back to Normal

Abraham Lehr, vice-president of the Goldwyn Pictures Corporation and in charge of the studio at Culver City, said: "The motion picture industry has reached the turn in the road, and prosperity lies ahead. A canvass of the larger studios shows that production is now back to normal. Cool weather has done a great deal to improve attendance at the theatres. There is a feeling of optimism and confidence in the industry. The leaders are talking progress and have forgotten depression.

"Our own company is making its pictures as fast as is consistent with quality. We are branching out in new lines, artistic and commercial. We are busier now than we have been at any other time within the last year."

Hy Mayer Returns

Thirty years of traveling without once referring to a Baedaker is the record of Hy Mayer, internationally famous cartoonist, who has recently returned to this country after his twenty-fourth trip abroad. Mr. Mayer spent eight months visiting England, Italy, Germany, Czeko-Slovakia, Holland, Monte Carlo and Nice, gathering material for his new series of "Travelaughs." "Mon Petit Paris," the first picture of the series, if presented by S. L. Rothafel as a feature of the Armistice Week program at the Capitol Theatre this week.

Al Christie is going to make a Western comedy without recourse to the use of "hosses," chaps or gun-toting, something declared to set a new standard and throw all conventions to the winds. Viora Daniel will be featured in the picture. The new story is an original, being written by Frank Roland Conklin, who also wrote the story of "A Barnyard Cavalier" which Christie just finished.

SCENES FROM "THE SHEIK," A GEORGE MELFORD PRODUCTION FOR PARAMOUNT RELEASE

N. A. M. P. I. Strengthens Line of Defence; Plans Closer Affiliation with Exchanges

THE National Association of the Motion Picture Industry is strengthening its lines of defense work throughout the country. Plans for closer affiliation between officials of the association and exchange managers of each company member are being worked out whereby the distribution representatives in each exchange center will have a clearer understanding of the industry's problems and defense plans, thus enabling them to function more systematically in matters of general importance as the occasion may arise.

As a preliminary step in welding closer co-operation in this direction, arrangements have been made for officials of the National Association to address future home office gatherings or conventions of managers, division managers and special representatives. At the suggestion of President William A. Brady this plan has been placed before the sales executives of the association's distribution company members and has met with ready response.

Not only at the annual conventions of the distributors, but at special home office conventions where any large number of field representatives are called in to New York, President Brady or some other designated officer of the National Association will be afforded the privilege of addressing the representatives upon matters concerning the picture industry as a whole.

An enlightening exchange of ideas is expected from these conferences. The National Association officials will outline the general policy of the association and the details of its defence plans in each state. Suggestions from the field representatives will be requested. Chairmen of several of the association's important committees wil be among those who address the managers.

Among the industry's most important problems, in the solution of which active co-operation is necessary between the National Association and exchange managers' associations, are the ever-present censorship and Sunday closing menaces, taxation matters and many other kinds of regulatory legislation which blossom forth at every legislative session.

Florida Exhibitors to Meet Soon

C. D. Cooley, president of the Florida Exhibitors' League, announces the state convention of moving picture exhibitors, to be held in Jacksonville, Fla., November 13 and 14. Matters of general interest to the industry will be discussed, Mr. Cooley said, though he would not intimate what particular subjects would be brought up for consideration.

The conventions usually are attended by from fifty to sixty members and the occasions are made pleasant as well as profitable. Mr. Cooley, prior to leaving for the convention, stated that he would not be a candidate for re-election. He is manager of the Victory, Strand, Grand and Bonita theatres, Tampa, Fla.

New Orleans Women Initiate Campaign to Ban Serial as Harmful to Nervous Tots

A CAMPAIGN to eliminate the serial "thriller" from the programs of New Orleans' picture theatres, on the ground it is harmful to nervous children, has been started jointly by the New Orleans' branch of the Parent-Teachers-Exhibitors' Co-operative League and a committee from the Housewives' League.

Both commmittees called on Maurice F. Barr of the Saenger Amusement Company, which controls sixty-five suburban picture shows. Mrs. H. B. Meyers, chairman of the Housewives League committee, told him parents complain the blood-curdling serials often shown excite nervous children.

"Not exhibitors but parents are largely to blame for this," declared Mrs. J. A. Storck. "How many mothers who send their children with their nurses for an afternoon of sunshine in the park know they are sitting in the darkened movie theatre taking in a daring thriller? For after all it is to nursemaids that the thrilling serial really makes its strongest appeal."

Mr. Barr replied that the exhibitors are always anxious to give the public what it wants. He declared that a sensational film will often attract a full house while one of the so-called "up-lift" type is flashed before an auditorium of empty seats. "Showing the latter kind," explained Mr. Barr, "is much like hanging a crepe up over the door."

The women callers replied that what is most needed is an educational campaign to make writers, producers, exhibitors and patrons get a new point of view on motion picture censorship and not be misled, as is often the case, by what they characterized as "preachy" subtitles on an "evil" play. Though the meeting was held some time ago, the housewives have not as yet inaugurated their campaign to change the point of view of writers, producers, exhibitors, etc.

Alexander Beyfuss Elected President of Exceptional Picture Corporation

AT a meeting of the board of directors of the Exceptional Picture Corporation, held in Boston during the current week, Alexander Beyfuss, who, since the company's inception, has been vice president and general manager, was elected president of the organization.

This promotion was in recognition of the rapid strides that this company has made since its formation a short time ago, as it was only on September 1 that this organization began its active career and opened offices in the Loew Building at 1540 Broadway, New York.

During this brief period two feature productions which have received high praise have been put on the market, Martin Johnson's "Jungle Adventures," which achieved flattering success during a week's showing on Broadway and "His Nibs," starring Charles (Chic) Sales, the well known vaudeville headliner, which received very favorable praise at a private showing held at the Hotel Astor.

Both of these productions will be distributed on the independent market. The sales campaign on "His Nibs," although it has been under way but a very short time, has already resulted in thirty per cent. of the entire United States being sold, and if the same ratio is maintained the entire territory will be closed out before Christmas.

"His Nibs" has been characterized as one of the most novel productions ever screened, the star appearing in seven distinct characters in the picture, and giving a performance which has received unusually high praise for its artistry.

Hiram Abrams Dined

Just prior to his departure on a short business trip to Europe, Hiram Abrams, president of the United Artists' Corporation, was the guest of honor at a luncheon tendered by the board of directors of the United Artists at the Claridge.

Those present were Dennis F.O'Brien, Nathan Burkan, Albert H. T. Banzhof, Albert Grey, Kenneth Hodkinson, general manager; William W. Hines, general sales manager; Charles E. Moyer, director advertising and publicity; F. A. Beach, comptroller, and Max Prager, treasurer.

Brandt Invites J. D. Williams to Discuss First National Policies at Astor Luncheon on November 22

WILLIAM BRANDT, president of the Theatre Owners' Chamber of Commerce, has written J. D. Williams, manager of Associated First National Pictures, as follows:

"It has been officially brought to my attention that C. C. Griffin, vice-president of the Motion Picture Theatre Owners of America, has suggested to you and you have agreed to have an open discussion before the Theatre Owners' Chamber of Commerce of New York City, of the alleged complaints of members of the Motion Picture Theatre Owners of America, filed against your company, by sub-franchise holders of your company as well as by other members of the Motion Picture Theatre Owners of America, in territories where no franchise exists.

"The date suggested by Mr. Griffin for this discussion was November 9, but in view of other matters previously scheduled, I have arranged for this open discussion between you, the officials of your company and whom else you may desire and the officials of the members of the Motion Picture Theatre Owners of America, for Tuesday, November 22 at 1:30 o'clock at the Hotel Astor.

"I therefore cordially invite you to be present on that date. It is needless for me to say to you, that the Theatre Owners' Chamber of Commerce is delighted for the opportunity of affording a forum in keeping with its policy to gladly assist in anything that will bring a healthy condition in the motion picture industry, and I am certain that a get-together before this impartial body will bring quick adjustments of these complaints and a more amicable understanding between your company and the national organization of exhibitors."

WHAT THE BUSINESS NEEDS RIGHT NOW

By ARTHUR S. FRIEND

Progress requires fundamental recognition of the truth. One is not a pessimist who acknowledges now that the attendance in the picture theatres throughout the country is, on the average, noticeably below what it was during the boom times of a short while ago. Optimism does not require us to blind our eyes to this truth. The real optimist is the one who, after carefully analyzing that which is wrong, sets forth to make it right.

We must clear our own vision at this time and stop comparing present conditions with those of the abnormal good times. Our comparisons should be with the normal conditions. The individual exhibitor must study his own problem and then with grit and determination, solve it. The abnormally bad can be beaten just as the abnormally good dissipated itself. The exhibitor has no time for the bickerings or differences that may exist or be developed between any distributor or producer groups. He must be left free to carry on the heavy work he has in hand.

The problem is to attract patronage to his theatre, and to satisfy that patronage. People are not rushing in any more simply because there is a sign out with the magic letters t-h-e-a-t-r-e. The spendthrift attitude of the American public is over, and in the picture business, as in every other business, only those who are entitled to it can get the trade.

The exhibitor must be free to book the specific pictures that will serve his particular theatre, and his particular kind of clientele best.

To get at first hand at least a little information as to what "all the shooting is for" I made a short trip into the middle West a few weeks ago, and I looked and listened. The motion picture business is all right, but like every other business in the world, it needs tending to by the people who are in it. The exhibitor can no longer be forced to take the worthless with the good. The bad picture must stay on the producer's shelf, and the sooner the producer realizes that, the better for the industry. This is the time for clean pictures, built with an appreciation of the fact that the public seeks only entertainment in the picture theatres, and that if there is no entertainment for the public, it will not respond.

Schools Show Films

There are 110 non-theatrical institutions in the vicinity of Albany, N. Y., and of these 53 are now using motion picture films as a means of entertainment from time to time. Diversified programs seem to be more in demand than anything else. Many of the rural schools in the same section of the state are also being equipped with projection machines and are subscribing to a service of pictures suitable to children.

Hiram Abrams Promotes Lazarus and Moyer

Just before leaving for Europe Hiram Abrams, president of the United Artists' Corporation, made the announcement that Paul N. Lazarus, sales promotion manager, had been made assistant general sales manager for United Artists.

Mr. Lazarus has been with the United Artists' Corporation since its inception. He came into the organization as director of advertising and publicity. So strongly did his salesmanship abilities stand out in this capacity that a little less than one year ago he was made sales promotion manager, only to be further advanced as announced. Charles E. Moyer has taken over full charge of the publicity and advertising departments.

Mr. Lazarus is widely known throughout the motion picture industry, not only on the advertising end of teh game, but in the exhibitor field as well.

Salaries Reduced

At the meeting of the Buffalo Theatre Managers' Association in the Hotel Iroquois last Friday, it was announced that the musicians had agreed to a reduction of $2 a week for the men and $3 a week for leaders in the downtown houses and $1 for the men and $2 for the leaders in the neighborhood houses.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ALEXANDER BEYFUSS, who has served so effectively as vice-president and general manager of Exceptional Pictures Corporation, has been elected president of that organization by the board of directors at their meeting in Boston. This is a definite recognition of ability which the company was bound to give to successful leadership and it was the business thing to do. Exceptional Pictures has made rapid strides along sound paths since the opening of its headquarters in the Loew Building, on September 1, and a fine example of what can be done by enterprise plus skill has been provided. Mr. Beyfuss has surrounded himself with proved talent and this, under his personal direction, has applied itself to the marketing of a good product. We believe the industry joins with us in wishing Mr. Beyfuss and his organization the success to which both are clearly entitled and which both are achieving.

The estimable, usually, Atlanta Journal, gives a half page of its valuable space to a reverend gentleman of the name of Chandler who, if he were not of the clergy, we would describe as a blatter. In cold type he discusses censorship and this is a sample of his mental slant: "It is idle to talk of using this immoral institution (meaning the screen) for educational purposes. It exists under a law of degeneration that will always drag it down to the lowest levels of indecency."

This man Chandler is a bishop and as such he is expected to be intelligent. As a foe to the screen he is a distinct addition because his ignorance is so sizable that he will not be listened to by thinking men. If the screen had sought to serve itself a good turn it could have done no snappier thing than to get Chandler to inveigh in his own way against it. With all of its troubles the screen can smile with hope when the Chandlers tune up.

New York's election turned out badly for the friends of censorship. Major Curran was absolutely opposed to censorship, but one of his running mates was Lockwood, a censorship senator, and his backing was so plastered with censorship that he couldn't escape it. The successful Mayor Hylan and all of his running mates are on record for a free screen.

Maryland's voters have turned down Dr. Howard A. Kelly, the pet candidate of the reformers for the legislature. Kelly was sponsored by the Lord's Day Alliance and was a foe of the screen. Another screen enemy was Metzerott who ran for state comptroller. He was likewise handsomely defeated. Things are working up for the men who are willing to fight for a square deal for moving pictures.

We congratulate S. H. Finke of the Bellevue Theatre Corporation of Niagara Falls on having singlehandedly won a fight for the rating of their projection room on a power instead of lighting basis. We commend to our readers a reading of Mr. Finke's letter and its use as a precedent with other electric companies. It will save thousands of dollars annually to the exhibitors.

"The Right Way" Is a Big Picture

NO matter which side the spectator may take in his views of prison reform, he will be tremendously entertained by the thrill and the power of "The Right Way," a drama of life as it is. Thomas Mott Osborne, whose reputation as an authority on prison conduct is international, has lent his name to the production as well as having actually written and supervised it. This gives added strength as a box office attraction to a feature which would get over in any event as a gripping story. Not since "The Honor System" has the subject been so well handled nor a drama of life within and without prison walls been so well enacted.

Its twofold appeal is sympathy for the oppressed and to the common sense of society. It is easy to understand why the picture took a year for its making. Its story is developed with care and accuracy, and its tensity is sustained throughout its 7600 feet. We are of the very definite opinion that exhibitors will do well not only to run this production, but to advertise it and get back of it as they would any considerable feature that cost much money. It will serve to impress and to entertain, and it will demonstrate also the screen's power for service to the nation because its well presented lessons are unescapable.

The Producers Security Corporation has chosen wisely in picking this picture for release. It will leave a good record behind it wherever it goes.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Bring Him In

(*Earle Williams—Vitagraph—6 Reels*)

M. P. W.—Nothing new in the Vitagraph production, starring Earle Williams.

E. H.—The situations in "Bring Him In" are deliberately forced to make it a picture drama.

W.—Theme and mystery should attract those liking Westerns.

N.—Fair picture based upon Northwest mounted formula.

T. R.—If the feature cannot claim the merit of originality it still registers as an uncommonly well directed production, cleverly acted and handsomely photographed.

The Matrimonial Web

(*Alice Calhoun—Vitagraph—5 Reels*)

M. P. W.—Alice Calhoun as the star and Joseph Striker as the leading man make as charming a picture of youthful grace and attractiveness as has been seen on the screen in many a day.

N.—Alice Calhoun has pleasing little picture here.

E. H.—There are many beautiful exterior scenes on an island and the C. Graham Baker story fulfills all requirements of an interesting photoplay.

The Millionaire

(*Herbert Rawlinson—Universal—4,730 Feet*)

M. P. W.—Herbert Rawlinson does all he possibly can to raise the entertainment value by lending to the production his well known unusually pleasing personality and giving a fine performance in an impossible role.

N.—Fair mystery melodrama with Rawlinson as star.

W.—Trite but still likely to please the "fan" audiences.

T. R.—In spite of a mediocre story, the combination of Herbert Rawlinson as star, and Jack Conway as director, with excellent photography and lighting to help, almost wins out.

E. H.—Presents Herbert Rawlinson in a corking good story, well acted and very well handled throughout.

White Oak

(*William S. Hart—Paramount—6,208 Feet*)

M. P. W.—Is thrilling tale of the old West.

W.—Again Hart shows them how in role of actor and author.

T. R.—William S. Hart doubles as author and leading man in this his most recent screen contribution, and scores a bullseye in each instance.

N.—Ordinary Western with star as Nick Carter hero.

Enchantment

(*Marion Davies—Cosmopolitan—6 Reels*)

M. P. W.—Has beautiful settings and is amusingly entertaining.

W.—Pomp and display show off star to advantage.

N.—Undeniably a good audience picture.

T. R.—Registers as undoubtedly the best picture in which the charms of Marion Davies have been exploited.

The Rough Diamond

(*Tom Mix—Fox—4,458 Feet*)

M. P. W.—As the singing cow-puncher who loses his job and is forced into a series of ridiculous and comical adventures Mix has the time of his screen life.

N.—Rapid-fire melo-comedy with comic opera trimmings.

W.—Mix offers something a little different for his admirers.

The Vengeance Trail

(*Featured Cast—Aywon—5 Reels*)

M. P. W.—Action and stunts help put over this Western with a conventional story.

N.—Average Western carries good incident.

W.—Of the conventional Western order, not new in substance, but contains splendid action.

SCENES FROM "FIGHTIN' MAD," FORTHCOMING METRO PRODUCTION

Farnum About to Begin Work with Fox, Ending Seven Months' Rest in Europe

LOOKING as fit as a certified check, William Farnum stepped down the gang plank of the Aquitania last week just seven months to the day from the time he went abroad for his first real vacation in twenty-five years. The star immediately set at rest all rumors concerning his future plans by announcing that he is going to start work at once in a picture at the Fox New York studio, which will be followed by several others before the definite program outlined for him by the Fox organization is completed.

Feeling and Looking Fine

"I haven't felt so fine in twenty years," was Farnum's greeting to the friends who met him, and he looked it. Seven months in a motor car outdoors through France, Italy and Switzerland have done wonders for the Fox star, and the Biblical quotation that speaks of the "war horse that paweth on the hill and scenteth the battle from afar" just about fits the dapper and energetic Farnum.

Purposely avoiding England, where about twenty invitations awaited him to attend and speak at dinners and receptions, he went to France. There he leased a car and went into Italy—first to Rome, where he dropped in on J. Gordon Edwards, who is making a big production there for the Fox organization. He had intended to remain only one week in the Italian capital, but the lure of the place got him, and he stayed three weeks, taking side trips with Mr. Edwards, and visiting the historic ruins of the old city.

A part that Mr. Farnum has played hundreds of times is Edmund Dantes in the immortal "Monte Cristo," so, of course, he went to Marseilles and the Hotel Reserve overlooking the Chateau D'If, where Dantes broke through the ramparts of the old prison with his famous declaration, "The World Is Mine."

From Italy, Mr. Farnum motored through Switzerland into Deauville, the great French resort for the gay and care-free. Upon his return to Paris the star established quarters in the French capital and spent several weeks on motor trips through the beautiful French chateau country. He made short journeys to the battlefields, but left the big trip over the front to Mrs. Farnum, who accompanied him on his vacation. Mrs. Farnum left her husband in Paris to return to America and take back their daughter, who has been placed in a Paris finishing school.

Universal to Open Night School at Its West Coast Studio

A night school at which those who elect to attend may learn other branches of the motion picture industry than their own, is planned for Universal City and will probably be put into effect when a schedule can be worked out by Irving G. Thalberg.

Tentative arrangements have been made and the first session will probably be held immediately after Thanksgiving. The school will be open to any Universal employe and attendance will be entirely optional. It is planned to pursue a definite course of study so that every step in the manufacture of motion pictures is covered by instructors skilled in that particular subject.

The idea for the school came to Thalberg who saw in it a means to bring the various units of the big studio into closer contact and to enable the individual employe to increase his knowledge and his earning power. It is understood that Carl Laemmle has heartily indorsed the project and if the opening session is held before his return to New York, he will probably start the school term with an address in which he will analyze the bigger and more general problems with which a producer is confronted even after a technically perfect picture has been sent out from the studio.

Mr. Laemmle, who now is at Universal City, is directing the establishment of the school.

Agricultural Communities Find Theatres a Little Too Costly, Says Elmer Pearson

RETURNING from a tour of Pathe western branch exchanges, General Manager Elmer Pearson reported some interesting deductions from his observation of business conditions in different districts.

"Conditions everywhere," Mr. Pearson said, "show steady improvement. Theatre attendance is slowly but surely getting better, but it is my impression that admission prices are a little too high to suit the average patron's pocketbook. Instead of taking in all the programs offered in his locality, one finds him indulging himself only once or twice a week. This has resulted in picture shopping, so to speak, and is the only way to account for the unusual difference in box office receipts from exploited subjects and big star pictures as compared with the so-called program offering.

"There are about 10,000 theatres in the agricultural communities the buying power of whose patrons is limited by the price at which they must sell their produce. The prices received for farm products right now are lower than they were in 1911, 1912 and 1913, but the average price of theatre admission is more than double what it was before the war. Thus, in terms of bushels, these millions of motion picture fans must spend two where formerly one sufficed.

"Consequently one finds many theatres in the small towns operative only two or three nights a week, where formerly they were quite well attended from four to seven days. Even though a less elaborate entertainment were offered, I think such communities would rather pay a smaller admission and attend oftener, thereby not only increasing the theatre's gross, but tending to stabilize his business for the present and future through the stimulated attendance.

Exchange Men Should Help

"I know that this condition is giving the exchange managers great concern, and they also know that the approaching death of a small town theatre is indicated by its closing first on one day and then on another, until finally patron interest is scarcely sufficient to make one show a week profitable.

"I say to exchange men, give such exhibitors every consistent advantage of rental price provided they will in turn give due consideration to their patrons' present limited spending power."

Franklin to Remain with the Talmadges

Sidney Franklin, who, though still in his twenties, takes his place in the first rank of the motion picture directors of today, has signed a new contract with Joseph M. Schenck to alternate as director for Norma and Constance Talmadge. Mr. Franklin has just finished directing Norma Talmadge in her forthcoming First National Picture, "Smilin' Through," the most ambitious undertaking of her career to date, adapted by James Ashmore Creelman and Mr. Franklin from the play of the same name.

This picture gives promise of being so far above the average production, that it will probably be released as a special feature, and Mr. Schenck is so entirely satisfied with the results that he has entered into a new agreement, whereby Mr. Franklin will remain indefinitely with the Talmadge sisters.

Mr. Franklin left last Thursday for the Coast to direct Constance Talmadge, who has already preceded him to Hollywood, in an original story by Edgar Selwyn, temporarily titled "The Divorcee." Frances Marion has been loaned by Mary Pickford to write the continuity, and will follow Sidney Franklin to the Coast.

George Randolph Chester Forms Company; Plans to Make Two Big Films Yearly

GEORGE RANDOLPH CHESTER, who recently amicably severed business relations with the Vitagraph Company, has organized the George Randolph Chester Productions and is going to produce at least two big pictures a year, it is stated. Mr. Chester has leased a suite of rooms on the tenth floor of the building at 516 Fifth avenue. He is losing no time in getting his producing plans under way, it is said.

Knows All Branches

Mr. Chester and the Vitagraph Company have parted good friends after an alliance that enabled the former to familiarize himself with every department necessary to the making of a picture. Famed for his writing ability he was not content to ride upon the crest of success in that line of endeavor but went at the film proposition with the determination to conquer it. He mastered every phase and just prior to leaving the Vitagraph fold directed the making of the Chester story, "The Son of Wallingford." Mrs. Chester, who was at Mr. Chester's elbow in his picture work at the Vitagraph studio, will assist him in working out the new plans.

Mr. Chester, talking of his proposed productions, said: "I want to produce some very big pictures, at least two a year but I do not expect to revolutionize the motion picture industry. I firmly believe that because of my three years of thorough experience in the technical departments as well as the writing of stories and continuity and the directing of them that I should be able to produce a superior grade of pictures, both from the artistic and the showmanship standpoint."

New York Incorporations

Low ebb in the amount of capitalization represented in newly incorporated motion picture companies was evidently reached the past week, when seven companies filed papers in the secretary of state's office at Albany, N. Y., with an aggregate capitalization of $71,000.

These concerns are: Faness Amusement Corporation, $500, Nathan, Harry and Rose Suchman, New York; Photocraft Productions, $25,000, Nathan and Melvin Hirsch, B. H. Bernstein, New York; Mallie Theatre Co., $10,000, Mallie Mass, David Lisnow, Benjamin Goldstein, Brooklyn; Pictorial Clubs of New York, $500, William L. Lee, Michael Caton, Harry T. Hatcher, New York; Motion Picture Guild, Inc., $20,000, Sam Ross, Louis Zoeller, Jeanette Pereira, New York; British and Continental Trading Company, $5,000, H. S. Hechheimer, David Schneer. Hershel Allen, New York; His Nibs Syndicate, $10,000, Louis Hiller, B. H. Bernstein, Paula Scherer, New York.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Equity

MID-CHANNEL. Very good picture, poor attendance due to rainy weather. Advertising; average. Patronage; mixed. Attendance; poor. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

CHARGE IT. A good picture, it shows it doesn't pay to charge everything you get; acting good, audience pleased. Advertising; fair, small town. Patronage; first class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

First National

PASSION FLOWER. Norma Talmadge, a good drawing card, and got them in, but they did not like it. Some of them told me they did not believe it was Norma Talmadge. When will the producer learn that they don't like this kind of picture? Attendance; fair. J. A. Emery, Star Theatre, Bar Harbor, Maine.

DON'T EVER MARRY. Good picture, well produced, good picture to advertise big, pleased 90 per cent. Advertising; mailing list, 1 sheets, 3s and lobby well in advance. Patronage; rural and town. Attendance; good. C. Russell McCown, Alhambra Theatre, Connersville, Tenn.

PEACEFUL VALLEY. By far the best Ray picture we have had so far, having played "Forty-five Minutes from Broadway" and "Old Swimmin' Hole." Played this with Hank Mann comedy, "The Plumber," and sure was a humorous program and enjoyed by all. Had many favorable comments. Advertising; 1s, 3s, photos and heralds. Patronage; country. Attendance; 91. Cochrane Theatre, Cochrane, Wisconsin.

OLD SWIMMIN' HOLE. A very interesting picture especially to young folks and children, patrons expecting to see blood and thunder should be disappointed in it. Advertising; ordinary. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minn.

A VIRTUOUS VAMP. Good Talmadge picture, however, too much "love stuff"; pleased about 70 per cent. Advertising; mail list, 1s, 3s, 11x14 lobby. Patronage; town. Attendance; fair. C. Russell McCown, Alhambra Theatre, Cornersville, Tenn.

LESSONS IN LOVE. Magnificent. Constance at her best. A good laugh from start to finish. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Fla.

GO AND GET IT. A picture with a lasting impression that will get box-office results and at the same time please at least 90 per cent. of any audience. If you haven't played it, you have missed one of the headline attractions of the season. Advertising; fair. Patronage; mixed. Attendance; good. E. J. Bregger, Gem Theatre, Crystal Falls, Michigan.

CHILD THOU GAVEST ME. Excellent drawing card, Hendrick the child is a wonder, may well be recommended. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Fla.

PECK'S BAD BOY. A picture worthy of extra exploitation, pictures of this type are healthy for the industry. Advertising; extra billboards, cards and newspaper space. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SCOFFER. Good moral picture, print not in A1 condition. Pleased 90 per cent. Advertising; regular plus special on account of benefit of fire dept. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HARRIET AND THE PIPER. Very good production that pleased all, good cast and splendid settings. L. M. Zuz, Rialto Theatre, Jerome, Idaho.

BOB HAMPTON OF PLACER. Good picture, well acted; scenic effects fine; audience well pleased; very good business. Advertising; heralds and lobby display, newspaper advertisement. Patronage; best here. Smith & Correll, Portland Theatre, Casselton, North Dakota.

PECK'S BAD BOY. An impossible picture, child is very good but not as yet ready for star. Advertising; posters and paper. Patronage; small town. Attendance; poor. J. Carbonell, Monroe Theatre, Key West, Fla.

A CORRECTION

In last week's issue four pictures, "Uncharted Seas," "A Message From Mars," "Life's Darn Funny" and "The Little Fool," all Metro releases, were erroneously listed as Hodkinson through a typographical error of an omitted Metro heading.

Fox

THE TEXAN. Mix's best picture. Advertising; newspaper and hand bills. Patronage; coal miners. Attendance: S. R. O. C. S. Malone, Casino Theatre, Eldorado, Illinois.

ONE MAN TRAIL. A good Buck Jones picture; western fans complimented it. Kids eat it up. Advertising; regular way. Patronage; small town. Attendance; average. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

SINGING RIVER. One of Russell's good subjects; sure to please. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Fla.

AFTER YOUR OWN HEART. Lots of action, plenty of comedy, should please any audience for this type of picture. Advertising; newspaper and Ballyhoo. Patronage; all classes. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

COLORADO PLUCK. Patrons like this picture because it has good comedy and real drama. Will go over as a fine program picture anywhere. Advertising; 1 sheets and 3 sheet. Patronage; working class. Attendance; very good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WING TOY. It was a grand, good picture and we would like more of this kind of Shirley Mason. Advertising; 1 sheets and slides. Patronage; A1. Attendance; good. John C. Mapes, K. of P. Theatre, Chester, New York.

Goldwyn

JUBILO. Will Rogers is always good and everyone liked this picture. Best Tuesday night business in some time. Advertising; newspaper and lobby display. Smith and Correll, Portland Theatre, Casselton, North Dakota.

BUNTY PULLS THE STRINGS. A well-produced picture of Scotch life that failed to go over here, not enough action. Advertising; newspaper and lobby. Patronage; mixed. Attendance; poor. J. C. Rowton, Victory Theatre, Shawnee, Oklahoma.

THE GREAT LOVER. This one did not please our patrons. Too much highbrow stuff. Ending incomplete. Advertising; newspaper and billboard. Patronage; local. Attendance; poor. J. W. Joerger, O. K. Theatre, Enterprise, Oregon.

THE OLD NEST. I would quit if I couldn't put this picture over. Goldwyn has given you everything in publicity to work with, and when it is over you'll feel good because your patrons will all like it. Advertising; special lobby, program and circus dodgers. Patronage; mixed. Attendance; the best of a poor season. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

SNOW BLIND. A splendid picture of the snow country that attracted better than average business on last two days of National Goldwyn Week. J. C. Rowton, Victory Theatre, Shawnee, Oklahoma.

Hodkinson

PARTNERS OF THE TIDE. Excellent, attendance not up to normal on account of bad weather. Advertising; large banner and usual advertisement. Patronage; town. Attendance; fair. Anna Frankle, Strand Theatre, Leon, Iowa.

HALF A CHANCE. Great picture, well acted, staged and produced. Pleased well.

Straight from the Shoulder Reports

Advertising; usual posters, 10 per cent. extra newspaper. Patronage; working class. Attendance; above average. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

BROKEN GATE. Starring Bessie Barriscale. A mother love story that is not machine made. Plenty of action and human interest. Pleased all. Advertising; regular mediums. Patronage; general. Attendance; fair. Alfred N. Sack, New Dreamland Theatre, San Antonio, Texas.

KEEPING UP WITH LIZZIE. Very clever comedy, with every part in the show filled to perfection. One of the most satisfactory that we have ever run, both as an audience picture and at the box office. Advertising; two newspapers and a full lobby of paper. Patronage; country town. Attendance; average. Columbia City Theatre Co., Columbia Theatre, Columbia City, Indiana.

PARTNERS OF THE TIDE. Satisfactory production very clean, enough action to suit a Saturday crowd, with under-water scenes that aroused discussion. Advertising; two newspapers, regular lobby. Patronage; country town. Attendance; good. Columbia Theatre ,Columbia City, Indiana.

Metro

FOUR HORSEMEN. Not one adverse criticism, splendid selection of cast. Advertising; boards and newspaper. Patronage; all classes. Attendance; good. H. E. Skinner, Alexander Theatre, Ogden, Utah.

FOUR HORSEMEN. One of the big pictures of the year; played this on a percentage basis in a town of 15,000, surprised us by holding attendance for four days and making money even at $1.50 top. Advertising; lobby display, special cuts, stills, 24 sheets. Patronage; high class townspeople and college students. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

GARMENTS OF TRUTH. Clever picture which should please anywhere. Gareth Hughes is the first new type in pictures since Charles Ray. A real artist who will go far. Advertising; lobby and program. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

Paramount

THE TESTING BLOCK. One of Hart's typical Western pictures. Advertising; heralds, newspaper and outdoor. Patronage; medium class. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

BEHOLD MY WIFE. Return engagement, a wonderful picture, business better than first showing. Advertising; billboard and newspaper. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE KENTUCKIANS. I was born in the hills of Tennessee and this picture pleased me, but my patrons said it was awful, so guess they were right; quite a few walked out on it, and I will admit that the directing and acting is below par. Advertising; regular. Patronage; the best. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg Illinois.

THE AFFAIRS OF ANATOL. A wonderful picture which pleased everyone; some came to see it second time. Will get the business. Advertising; no special as was nationally advertised. Patronage; all types. Attendance; good. W. M. Myers, Royal Theatre, Nowata, Oklahoma.

PAYING THE PIPER. This picture is more or less suggestive, a few of my patrons left before the picture was over. I do not care for this type. Advertising; billboard and newspaper. Patronage; high class. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

WHAT'S WORTH WHILE? Lost money on this, too slow as to development of story. Do not seem able to put shows of this class over with my kind of an audience. Advertising; regular lobby and 3 col., 8 inch in two evening papers. Attendance; very poor. Columbia Theatre, Columbia City, Indiana.

RIGHT TO LOVE. Mae Murray is always a good money getter with me; however, business was not up to standard, but picture is extra good. Advertising; billboard and daily paper. Patronage; high class. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

GILDED LILY. Fine picture, good story, receipts just fair. Advertising; newspapers. Patronage; mixed. T. M. Hervey Unique Theatre, El Paso, Texas.

TO PLEASE ONE WOMAN. Lost money on this, as with "What's Worth While," very slow as to development of story. Do not seem able to put shows of this class over with my kind of audience. Advertising, regular lobby and 3 col., 8 inches in two evening papers. Attendance; very poor. Columbia Theatre, Columbia City, Indiana.

ROARING ROAD. Good picture, the kind the fans like. You make no mistake in booking this. Advertising; newspapers. T. M. Hervey, Unique Theatre, El Paso, Texas.

EASY ROAD. Fair picture only, but Meighan puts it over to satisfactory receipts. Advertising; newspapers only. Patronage; mixed. T. M. Hervey, Unique Theatre, El Paso, Texas.

WHAT'S WORTH WHILE. Splendid, gorgeously costumed and staged with a wonderful cast. A picture without a villain or crook, not a slang phrase or a suggestive scene, which all goes to prove they can make a good picture clean. Advertising; regular way. Patronage; small town. Attendance; poor, against revival. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

KENTUCKIANS. Very ordinary. Several walked out, personally I was disappointed, as had been led to believe it something big. John Fox, Jr., has poor conception of mountain language. Advertising; regular way. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

PAYING THE PIPER. Extra good, Advertising; program, two newspapers. Patronage; neighborhood. Attendance; 1,800. C. C. Pearson, Pearson Theatre, Sommerville, Mass.

Pathe

BOB AND BILL SERIES. This series of six 1-reel films is very interesting, instructive and entertaining to adults and children. Children are wild about them. Advertising; lobby display and newspaper advertising. Smith and Correll, Portland Theatre, Casselton, North Dakota.

Realart

TWO WEEKS WITH PAY. About the average Bebe Daniels picture, she is fairly popular here though not a "knock out." Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

WILLIAM FOX PRESENTS MAURICE FLYNN IN "BUCKING THE LINE"

Straight from the Shoulder Reports

SUCH A LITTLE QUEEN. A fine picture, a clean picture, a satisfying picture, used it for a church benefit and it pleased them all. Pictures of this kind go a long ways towards keeping down censor talk. Advertising; regular. Patronage; the best. Attendance; good. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MOONLIGHT AND HONEYSUCKLE. Good, Minter improving, great favorite here. Advertising; boards and newspaper. Patronage; small town. Attendance; good for rainy night. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

R. C.

SALVAGE. Wonderful, everybody likes this one. Advertising; boards and newspaper. Patronage; neighborhood. Attendance fair. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

SALVAGE. A real heart-interest picture of the type so popular today. Fine cast and settings. Our patrons stopped to tell how well they liked it. Unquestionably Pauline Fredericks' best since "Madam X." Advertising; lobby, program and handbills. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

Selznick

PLEASURE SEEKERS. The best Hammerstein we have ever shown. More like it and she will soon be a big box-office attraction. Pleases all classes. Advertising; billboard and newspaper. Patronage; neighborhood. Attendance; good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

DIVORCE OF CONVENIENCE. Couldn't be classed as even an ordinary program picture. We are surprised at the person who told Owen Moore he could act. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

GREATEST LOVE. Drew fairly well, considering weather. Good picture, photography good. Advertising; newspaper. Patronage; general. Attendance; fair. Forest E. Mills, Richmond Theatre, Richmond, Indiana.

POOR DEAR MARGARET KIRBY. An ordinary program picture, would probably fall down had it not been for a local girl being in the cast. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE FIGHTER. The audience laughed the slow sick-bed scene to a finish, one "Indian" yawned rather loudly and it was all off for the balance of a dull evening, would have pulled the show after the matinee, but could not find another show to replace, and the spectacular (most spectacular train wreck ever filmed, so said the "dizzy" press agent). Train wreck! My Dear, you should have seen it! A poor decrepit switch engine leaking at every pack joint, Conway, with a grim determined look on his face for Oh! so many feet of film, the audience seemed to think he never would reach the bridge, but it got a laugh, though the scene was not intended to get any laughs—and they went home Dis-Satisfied. Patronage; country town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

REMORSELESS LOVE. Old story but good, Elaine Hammerstein always pleases. Advertising; regular. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

Universal

WOLVES OF THE NORTH. The picture is one of Eva Novak's best. The settings and scenery was beautiful and pleasing to the eye. Advertising; 6 sheets, 3 sheets, 2-one sheets, slides, photos. Patronage; neighborhood. Attendance; fair. Michael Leszczynski, Pastime Theatre, Depew, New York.

DESPERATE YOUTH. Fair picture, Gladys Walton, the star, is good, but people here don't know her. Advertising; usual. Attendance; poor. Peebles, Arcade Theatre, Denison, Texas.

STARK MASTER. Fine picture, but don't see where they get the name. Attendance; good. Peebles, Arcade Theatre, Denison, Texas.

ACTION. One of the most entertaining pictures I ever played. You can't go wrong with this picture, best western made. Advertising; regular cards, one sheets, etc. Patronage; better class. Attendance; good. M. Melincoff, Capitol Theatre, Lynn, Mass.

THE ROWDY. Good picture. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

COLORADO. Splendid picture, everyone pleased. Advertising; newspaper. Patronage; small town. Attendance; very poor, rainy night. R. C. Ingersoll, Orpheum Thetre, Oelwein, Iowa.

Vitagraph

TRUMPET ISLAND. Good production, good action and excitement, makes a good special. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell Wisconsin.

State Rights

OUT OF THE DEPTHS (PIONEER). Fair picture. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton Illinois.

RANGER AND THE LAW (CAPITOL). If they like westerns, feed 'em this, more fighting than is generally found in five westerns. Patronage; middle class. Attendance; good. M. Oppenheim, Empire Theatre, New Orleans, La.

MADONNAS AND MEN (EXPORT AND IMPORT). The first two reels Roman history, then goes into an up-to-date society picture. It will please and draw if advertised. Beautiful line of paper and photos on this subject. Advertising; photos, posters. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

KAZAN. One of the greatest North woods pictures played in this city in a long time, this is the general comment of all who have seen it. The dog in "Kazan" is a wonder. Held for a week. Advertising; newspapers, heavy heralds, screen. Patronage; mixed. Attendance; good on Monday and Tuesday. J. Soloman, Bijou Theatre, Clarksburg, West Virginia.

EXHIBITOR'S REPORT

Title of Picture..... Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage..... Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre ..... City ..... State .....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Perry Theatre in Erie, Pa., Dedicated; "Three Musketeers" Initial Attraction

WITH official Erie taking full cognizance of the event, the Perry Theatre, the newest addition to the Rowland and Clark chain of theatres, was formally dedicated at Erie, Pa., Saturday, November 5. With Mayor Kitts delivering the dedicatory address, and with Jerome Casper, managing director of the R. and C. Enterprises responding for his firm, enthusiasm ran high.

Large Crowd

The doors were thrown open at 11.30 o'clock, and the first performance went on at noon. Douglas Fairbanks, in "The Three Musketeers," was the initial attraction. The performance was continuous until 6 o'clock, when the house was darkened. The official dedication was scheduled for 8 o'clock. Promptly at 7.30 the lights were thrown on. The crowd which attempted to get into the theatre was three times the seating capacity. In less than twenty minutes the interior was packed. Police reserves held the crowd outside in check until after the first evening performance.

The ceremonies were brief. Mayot Kitts was tendered an ovation as he took the center of the stage. In well-chosen words he thanked James B. Clark for his confidence in the future of the city by giving it one of the most beautiful amusement temples in the State. He was followed a moment later by Jerome Casper. Mr. Casper, in a humorous vein, formally turned over the theatre to official Erie and dedicated it to its amusement-loving public. Mr. Casper also read congratulatory telegrams from motion picture stars and producers from all over the country. A cablegram from Mary Pickford and Douglas Fairbanks, sojourning in Paris, brought profuse applause. This concluded the dedicatory ceremonies.

A large representation from Pittsburgh visited Erie to attend the opening of the house. The Pittsburgh office was presented by James B. Clark, William Kirsch, Samuel Sivitz, John Donovan and Harry Thomas. Joseph Skirboll, representing Associated First National Pictures, headed a family delegation of five brothers. The local newspaper fraternity was represented by P. A. Mansfield, photoplay editor of the Pittsburgh Press. Mo Glanz, Pittsburgh representative of the F. B. Warren Corporation, arrived on an early train. Mr. Clark was host to the Pittsburgh delegation and a selected Erie party at a supper. Speeches were made by several.

Days of Popular Overtures Nearly Over, Thinks Rapee

That the days of the so-called popular overtures are practically over, is the opinion of Erno Rapee, conductor of New York's Capitol Grand Orchestra, who believes that motion picture audiences have outgrown the type of music that was formerly part of the regular motion picture fare.

"Such selections as 'Poet and Peasant,' 'William Tell' and 'Raymond,'" says Mr. Rapee, "seem to have lost the popularity which they once enjoyed. Our audiences appear to have outgrown this type of popular music and are ready for better things. They have developed a taste for Wagner, Tchaikowsky and the more modern composers, and I think it is safe to predict that the time is not far off when Strauss, Schoenberg and the rest of the moderns will be played in the movies.

"There was a time when the musical accompaniment for film features was restricted to the field of dance music and popular airs from musical comedies. Now, though we still utilize this music, we have developed to a point where we can turn to the best type of music that the foreign and domestic libraries have to offer, and adapt them to our pictures."

White Held Responsible

Justice McAvoy in Part 3 of the New York Supreme Court has handed down a decision in which he directs James H. White, secretary of the Film Stock Company, Inc., to account for all monies received or transferred to him by this company, and that he be held personally liable for a judgment of $218 obtained against his company in 1916 by Lester Soman.

The decision was the result of an action brought in the Supreme Court by Soman to compel White to make good on this judgment, which was the result of a suit brought by Soman against the concern for commissions due him for goods sold by him. The judgment was turned over to the sheriff for collection but was returned unsatisfied. About this time, Justice McAvoy's decision says, the Film Stock concern became insolvent, but that just prior to this the concern transferred $8,000 to White, which the court says he appropriated to his own use in violation of the stock corporation law, White at the time and now being the secretary of the corporation.

Montreal Picture Houses Reap a Harvest

Figures given out by the civic administration of Montreal, Quebec, show that an average of one out of every seven persons in the city attends a local theatre each day. This is deduced from statistics for October when local theatres paid over to the city the sum of $59,119.45 in amusement tax for the month. In an official report regarding local amusements, it is stated that almost 3,000,000 patrons attended the theatres during the month, or an average of about 100,000 each day. The population of the city is 700,000.

The colossal attendance led the Montreal Standard to say editorially that people are willing to spend money where they get their money's worth. The paper declared: "The business depression will pass whenever our people find that they can purchase for a dollar a dollar's worth. There is lots of money about, as everyone will realize who visits the picture theatres. However, the movie people give value in better entertainment for 40 or 50 cents than was obtainable a few years ago for thrice that cost."

No Political Films

No political films were run in Albany, N. Y., during the recent campaign. One was produced for the Republican organization, and which was known as "Albany, Yesterday and Today." The picture was screened once or twice at the Strand Theatre and then eliminated, the management of the house taking the same stand as did the manager of the two Proctor houses, that the audiences were of both political faiths and that the house could not afford to please one side at the expense of the other.

New House Opens

A new motion picture theatre opened last week in Carthage, N. Y. It is owned by Edward Colligan of that place. The house is a two-story one of brick and seats 950. The interior is in mahogany finish with cream trimmings. The screen is 14 by 18 feet and of the Gardner gold velvet type. Two Simplex machines have been installed. "Without Benefit of Clergy" opened the house.

Lewis Preparing Script

Eugene B. Lewis, who adapted "The Little Clown" for Mary Miles Minter, is now working under the direction of Elmer Harris at the Realart studio where he is preparing another script. Mr. Lewis formerly was a newspaper man but deserted the Fourth Estate to join Biograph some years ago.

Here's a Splendid Example for Exhibitors

Editor, Moving Picture World:

By virtue of a decision in the form of a ruling from the Public Service Commission, just received, we will henceforth receive electric current used in our projection room on a power instead of a lighting rate.

Particular emphasis should be laid to the importance of this decision because it effects a saving to exhibitors in every part of the state of thousands of dollars each year. This is easily figured because exhibitors have always paid eight times the amount under the lighting rate as they will now have to pay under the power rate.

This victory was won singularly by us without any co-operation from other exhibitors or exhibitor associations.

We know this information will prove invaluable to you.

Very truly yours,

D. H. FINKE,
Managing Director
BELLEVUE THEATRE CORPORATION,
Niagara Falls, N. Y.

Changes in Personnel of Hodkinson's Field Force Are Announced

Noticeable to such an extent that it is worthy of comment, the total lack of confusion attached to the opening of nearly thirty offices in the new Hodkinson distributing system established this week has enabled home office and branch executives to continue without interruption the great mass of work that has been laid out for the forthcoming months.

Ralph Pielow, formerly a salesman attached to the Hodkinson offices in Portland, has been promoted to the position of sales manager of the new Hodkinson exchange in Seattle, succeeding F. Butler. The Hodkinson office in Portland has been discontinued. E. Hockstim, who has made a splendid reputation as a salesman for Hodkinson in the Albany territory, has been transferred to the Buffalo territory where he will work with H. Boyle.

Harry Melcher, formerly a salesman with the Pathe staff in Omaha, has been appointed sales manager for Hodkinson in the Omaha territory. Dan Horgan, formerly Metro salesman in the Boston territory, has been engaged as salesman for Hodkinson in the New England territory, working out of the Boston office. E. W. Whitford, another popular film salesman in the New England territory, has also been added to the Hodkinson staff.

Fairmount Film Files Bill of Particulars

The Fairmont Film Corporation Co. filed its bill of particulars in an action it has brought against the New Amsterdam Casualty Company to recover the value of an undertaking given by the Casualty Company, in a suit brought against the film concern by one Irving E. Burdick sometime ago, to recover $5,000, the value of stock held by Burdick in the film company.

As a result of this suit Burdick obtained a warrant of attachment against certain films belonging to the Fairmont corporation, and to protect the film concern pending outcome of the controversy, the casualty company furnished the bond on behalf of Burdick.

As the suit was ultimately settled in favor of the Fairmont Corporation, they looked to the casualty concern for expenses incurred, and failing to collect them, have brought suit to recover. In the bill of particulars sworn to by Robert Bolling, vice-president of the film corporation, his concern seeks to be re-imbursed for $2,169.89. This, he says, includes the expenses incurred by himself and a Mr. Mooney of his corporation in coming to New York when informed that their films had been attached; also for advertising incurred by them in connection therewith, and expenses of counsel.

Many Communities Eager to Welcome Producers

Marshall Neilan, who on the eve of the recent censorship battle in Los Angeles was approached by influential citizens at Miami, Fla., on the matter of making that city the home of his future producing activities, last week stated that another community is making a strong bid for the producing business.

A communication received by Mr. Neilan from W. E. Long, secretary of the Chamber of Commerce at Austin, Texas, offers the producer various specific municipal inducements and boasts of a climate which rivals that of Los Angeles.

"With censorship in Los Angeles killed, which seems to be the case, there is little hope for other communities to entice the producers away from here," said Mr. Neilan. "Had censorship become effective here there is no doubt but that Los Angeles would have lost many of its largest film producing plants. Various cities throughout the country, realizing this situation, have made a strong bid for this industry which means so much to Los Angeles and to which Los Angeles has come to mean so much."

Manager Scores "Beat"

Through the efforts of B. M. Moran, manager of the Pathe exchange in Albany, N. Y., Pathe News will run day and date from now on, at three of the leading motion picture theatres in the Capital City, these being the Clinton Square, Leland and the Grand. Mr. Moran scored a "beat" on the other news weeklies in the central part of New York state last week in shooting the arrival of Marshal Foch on Saturday night at three theatres in Syracuse, one in Utica, Schenectady, Troy and in two houses in Albany. Realizing that they were beaten, some of the other houses eliminated the Foch pictures from the reels on Monday night.

Application Is Denied in Rogers-Bray Action

Supreme Court Justice George V. Mullen has signed an order denying the application of Rowland Rogers to preclude John Ralph Bray from offering certain evidence concerning motion picture negatives sold to Bray, which the latter claims were warranted to be completed stories and in other respects to meet the requirements of Bray's theatrical business.

Rogers has instituted suit in the New York Supreme Court in which he seeks to recover $20,000, the value of a promissory note given by Bray in connection with the sale of the pictures and on which note Rogers claims $1,000 on account has been paid. Bray, on the other hand, charges Rogers with breach of warranty as to the character of the negatives of the motion pictures which are involved in the action.

"Directed by"

VIGNOLA

is a guarantee of pictures that are *consistently good*

Read what New York said of

"ENCHANTMENT"

New York Daily News:
"'Enchantment' is exquisitely conceived and executed. I fancy the ladies who like to cry 'lo-ovely' will fall for 'Enchantment' with a dull hard thud. They will pay rich tribute to Mr. Robert Vignola who directed. Really, it is enticingly beautiful."

New York Globe:
"The possibilities open to the moving pictures when they are endowed with an intelligently worked out story, delicacy of production, and a saving grace of humor, are strikingly illustrated in 'Enchantment.' The production is well staged throughout."

New York Herald:
"It is a very captivating production. Vignola has directed Miss Davies very effectively."

New York Evening World:
"Delightful little story."

New York World:
"One cannot see 'Enchantment' without being amazed. Marion Davies is a very sweet and properly wilful little society flapper."

New York Morning Telegraph:
"A word of praise should be given the work of Bob Vignola, who directed 'Enchantment.' His work has been well done. The photoplay in his hands has been molded into entertainment of the highest order. This is especially true of his direction of the star."

New York Tribune:
"You can't help but like 'Enchantment.' Robert Vignola has directed the picture beautifully, with a fine attention to the humorous situations."

New York Evening Post:
"How cleverly it is developed! A charming photoplay, delightful in staging and costume. Marion Davies, beautiful, charming and expressive, is a picturesque and vivacious bit of girlhood."

New York Sun:
"Brilliantly staged."

MADE FOR

COSMOPOLITAN

News Reel Companies in Competition Over Scenes of the Armistice Day Celebration

THE rivalry which exists between the different news weeklies was again at fever heat over the observation of Armistice Day as Moving Picture World went to press. Two of the companies were the Pathe News and International News, and a survey of their plans follow:

Following its success in scooping the field on the pictures of President Harding's inauguration through the use of aeroplanes, the Pathe News made elaborate preparations for covering the burial of the Unknown Soldier at Arlington. While other companies were depending on a plane furnished by the War Department, the Pathe News had chartered two private aeroplanes to carry its film from Washington.

The first plane was to leave the Capitol City at 10:30 o'clock in the morning, and was scheduled to arrive at Jersey City in time to permit the Pathe News to rush out its first prints to the leading New York theatres before the actual burial had taken place.

The second plane, in addition to carrying back the negative of six cameramen who were on the job for Pathe, also was to bear Emanuel Cohen, editor of the News, as a passenger. Mr. Cohen returned to direct the nation-wide distribution of the special issued on the Unknown Soldier burial.

Although Friday was a holiday in the industry, the entire force of the Pathe News and the Pathe laboratory in Jersey City was kept on the job in order that exhibitors throughout the country might have, as soon as human speed would permit, the pictures of the ceremony that deeply touched the sentiment of the nation.

A portion of the beautiful Pathe News pictures of the ceremony were prepared in advance, which gave Pathe a good edge in its distribution arrangements.

President Harding and Mr. Hays both made radical arrangements whereby the news weekly-men secured unequalled opportunities to film the spectacle both in Washington and Arlington Cemetery. Whereas ordinary newspaper men were provided with a trench from which to report the ceremony, the President ordered five platforms erected at strategic points for the cameramen. In addition, the postmaster general ordered government airplanes to carry the negatives to New York and the prints from New York to the exchanges.

The offer to place government airplanes and other agencies at the disposal of the industry came on Monday to William A. Brady, president of the N. A. M. P. I., direct from Postmaster General Hays, following the visit to Washington of Edgar Hattrick of the International News. Mr. Hattrick enjoyed a long talk with Mr. Hays and completely convinced the pastmoster general of the advisability of making it possible for the news weekly men to film the event under advantageous conditions. In return, Mr. Hattrick will present the President with a complete copy of all the shots made by the International News men. Another copy will be given to Mr. Hays.

International News has made great preparations. Eight International men will shoot from the specially prepared points of observation every phase of the parades, ceremonies and the wonderful electrical illumination which the city of Washington planned for the evening. The subject will be covered from the streets, the housetops, automobiles and airplanes.

Through the help of the Post Office Department the releasing arrangements were so perfect that first-run accounts are expected to receive the film virtually at the same time as No. 90 of its regular service, of which it was made a part. Friday is regular release day for International News so No. 90 was to be sent out about one-half length—the other 500 feet to be made up of the scenes.

A plane was to leave New York as soon as it was light Saturday morning with all the western prints. It was scheduled to reach Cleveland at 1 o'clock and Chicago at 3. From these two places, the distribution was to be made by train and automobile, utilizing the same system devised to handle the strike situation.

Frank Buhler Tells How He Exploited Victor Herbert in Stanley Theatres

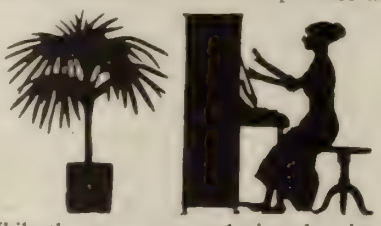
FRANK BUHLER, managing director of the Stanley Theatres in Philadelphia, is credited with having originated the most effective method of bringing forcibly before Philadelphians the fact that Victor Herbert was to conduct the famous Stanley orchestra at the Stanley Theatre for the week beginning November 14. Mr. Buhler relates for the benefit of his fellow exhibitors how he brought the attention of all Quakertown to the appearance of the musician at his theatre.

"After I had made arrangements with Mr. Kraft, Mr. Herbert's personal representative," said Mr. Buhler, "I determined here was a great step forward in the industry. America's foremost musician—the man whose compositions are known in every quarter of the globe—had recognized the fact that the orchestras of our premier theatres were worthy of being conducted by him personally. It was therefore only right that I should leave no stone unturned to make Mr. Herbert's entrance into our industry an event, to do everything in my power to insure for him a welcome worthy of his position in American art. I wanted to do something unusual—something novel. Then the idea occurred to me that my friend Tony Sarg could help me. I suggested to him that he make up a special edition of his Almanac, and left entirely to his own ingenious mind as to what should be embodied in it.

The Opening Title

"Two weeks before Mr. Herbert made his appearance,' there appeared in fourteen of my theatres the reel which Mr. Sarg had made especially for my use. The opening title was 'Stanley Almanac—With apologies to Tony Sarg.' Then followed a title reading: 'Fifteen years ago this was the kind of music that you heard in the movies.'

"Right after this came one of Mr. Sarg's famous caricatures which I reproduce here.



While the woman was playing the piano, I had my orchestra pianos play 'Hearts and Flowers,' which, as we all know, was one of the great favorites with movie pianists years ago. Then came this title: 'But with better theatres and better pictures, comes better music, and the Stanley Company has the honor to announce . . .' Then one big title reading: 'Victor Herbert (himself).' Then we flashed a motion picture of Mr. Herbert himself, followed by the title: 'Who will conduct the famous Stanley Orchestra at the Stanley Theatre.'

"Then came the big punch. Mr. Sarg had reproduced in his wonderful shadowgraph caricature Mr. Herbert conducting. In order to have this absolutely correct, Mr. Sarg had taken a movie of Mr. Herbert and reproduced it with extraordinary care. While this little shadowgraph was on, my orchestras played the first two bars of Mr. Herbert's famous composition, 'Kiss Me Again.' I might mention that the picture was in absolutely correct timing with the music.

"This picture faded out to the title: 'Stanley Theatre—Victor Herbert, Himself, entire week beginning November 14th, 3—7:30—9:00. No advance in prices.'

Results Gratifying

"It is impossible for me to convey here the enthusiasm with which this novelty was met by my audiences. The results were not only tremendously gratifying, but I had turned what was really an advertisement into an entertaining feature on the program of all my Philadelphia theatres.

"To those exhibitors who have engaged Mr. Herbert, I would strongly suggest the use of this means and I will be most pleased to give them any further details upon their request, and also to use my best influence with Mr. Sarg to get him to help them out, as he certainly did me."

Producer of Biblical Films Here from Coast

Raymond Wells, director general of the Sacred Films, Inc., of Burbank, Calif, arrived in New York Thursday morning for a limited stay. While in the city Wells will confer with Larry Weingarten, field representative of the organization on the further exploitation of the product. Wells will also look into the foreign field and negotiate for the release abroad of the Old Testament narratives.

The Sacred Films' chief intends to make a raid on the higher educational circles of the country and plans to return to California with a staff of archaelogical and Biblical research authorities. Dr. Engal James Banks, formerly of the University of Chicago, who acted in the capacity of research director during the filming of the inital episodes, will return with Wells to Burbank. According to the director, the filming of the Book of Books from Creation to the Ascension will cover a period of about two years.

Chicago and the Middle West

By PAUL C. HINZ

Legion Cameramen "Shoot" Foch and Pershing in "Chi"

The arrival of Marshal Foch, accompanied by General Pershing, in Chicago was commemorated in the most interesting way possible by Watterson R. Rothacker, who was appointed by Major Louis A. Boening, chairman of the motion picture division of the American Legion, to film the scenes of the famous general's advent to this city. To assist Mr. Rothacker in this undertaking, Major Boening appointed a number of members of the American Legion who shot every important detail of Marshal Foch's visit, from the time of his first appearance in Chicago straight through the day, including all the interesting events in honor of his coming.

Private William F. Abbe was appointed cameraman to work under the major's direction, while first assistants were Lieutenants Charles E. Pain, Jr., and George Kilgore. The developing and printing were accomplished by Sergeant George Gibson, Corporal John Hahn and Private Albert Peterson. The titles were written by Roger Fenimore. Military ceremony prevailed during the entire proceeding, even to the delivery of the print to the Chicago Theatre, which was done by a Legion man in time for the picture to be shown Saturday night, November 5, the evening of Marshall Foch's visit. Mr. Rothacker presented Foch with the first completed print of the film and later presented prints to the Chicago Historical Society, the national Legion headquarters and the Illinois Legion headquarters.

Hodkinson Opens Exchange

Hodkinson announced the opening of the new Chicago exchange at 750 Wabash street, November 7. On this date the office was fully equipped and ready for business, and in addition to the subjects formerly released through Pathe here, a complete line of short subjects will be handled. Among this group the first which will be released are "The Beggar Maid," a twelve two-reel series which will be distributed at the rate of one a week, and Charles Urban's one reel feature, "Permanent Peace," which will be on the market in this territory November 13. The first of the big productions which will be released through the Chicago exchange are "Rip Van Winkle" and "A Certain Rich Man," which are due some time in December.

The territory to be covered includes all of Illinois, Indiana and Wisconsin. All deals in Milwaukee and Indianapolis will be transacted directly through the Chicago office. The removal from the Pathe offices and the establishment at the new location has been under the direction of District Manager W. F. Seymour, who has been in Chicago for several weeks completing arrangements. Mr. Seymour states that the Chicago manager has not yet been named but announces as members of the sales staff the following: Tom Greenwood, Charles Lundgren, A. W. Friemel and B. Alberts. F. L. Drum has been appointed office manager and cashier.

Brady in Chicago

William A. Bray spent October 30 and 31 in Chicago on business immediately pertinent to the run of his dramatic production, "The Skin Game," at the Central Theatre. He was entertained at a large luncheon attended by many representatives of the industry as well as the stage and several members of the profession. A report of his successful address in Detroit before the Parents and Teachers' Association was one of the most cheering features of his visit.

Fox Special at Woods

The recent completion of "Nero" for the Fox Film Company has brought about a change in the policy of the Woods Theatre as originally outlined for this season. When leased early in the fall for a period of thirty-two weeks, it was announced that during this time the three big specials, "Over the Hill," "The Connecticut Yankee" and "The Queen of Sheba," would be shown for proportionate lengths of time. But the new arrangements provide for dividing the season into four and showing "Nero" in addition to the three others.

Accordingly on next Thursday night "Over the Hill," which has just completed its eighth week, will give place to "Queen of Sheba," which will start as its predecessor on a two-show-a-day basis, with a top price on weekdays of $1.50 and on Sundays of $2. A special showing to the trade and press on this day, November 10, will take place in the afternoon and in the evening, accompanied by an augmented orchestra the feature will have its first public showing.

Practically New

The Wicker Park Theatre had a successful opening October 29 when, between 12 o'clock and 11 p. m., Adolph Powell, Herman Appelbaum and H. Hahn, directors for the Drake Amusement Company, which owns the theatre, were kept busy taking care of the first-day visitors. The Wicker Park, which is located at 1539 Milwaukee avenue, was formerly known as the Bell. Since a fire last summer, reconstruction has been going on to such an extent that the theatre as it now sands is practically new.

The biggest change consists in the installation of a splendid organ, the former being almost destroyed by fire. The difficulty in finding room for the more modern type instrument and its extensive equipment of pipes was solved by devoting the space under the platform to this.

Great care was taken in the decorative scheme. The walls are finished in damask effect of pale gold, ornamented with garlands of flowers in hand-wrought colors and full-length panels of midnight blue. A stage curtain and side booth curtains of heavy maroon velvet add another enriching touch, and the canopy in the front of the theatre has a brilliant twinkly system in white lights that is very effective even from a long distance. The Wicker Park has started out on a high-class basis and is showing some of the best product available early after the first loop runs.

"Mothers and Movies" Lecture

Mary Carr, star of "Over the Hill," came to Chicago on November 6 upon the invitation of the Woman's League to speak on "Mothers and Movies." The request was an unusual compliment to a screen artist and was the outgrowth of an appreciation of Mrs. Carr's sincerity in the much-loved mother role in the Fox special. Some of the most exclusive clubs were represented in the audience that gathered to hear her talk, and the occasion wound up with a dinner at the Hamilton Club. During her stay in the Middle West, Mrs. Carr was scheduled to make five personal appearances at the Woods where "Over the Hill" is running, two at the Alhambra Theatre in Milwaukee where the picture is also playing, two in Cincinnati and two in Detroit, after which she returned to New York. As honorary guest at a reception given by the Red Cross and as special visitor at the Hospital for the Wounded, Mrs. Carr was greatly in demand during her brief stay in Chicago.

Pearson Makes Two Changes

Elmer Pearson spent two days in Chicago in which he made some changes in the Chicago staff in Pathe's office. Ray Nolan, who has been assistant cashier for the past year and one half, was appointed short subject salesman on the west side. Charlie Filkins, former feature salesman, was assigned to the district in Northern Illinois to handle short subjects.

Thousands Admitted Gratis

Mary Pickford's cabled invitation to the orphan inmates of many Chicago institutions has been accepted in several instances. Thousands of children have seen "Little Lord Fauntleroy" at the Randolph Theatre during the past two weeks without paying so much as the war tax. The St. Catherine's club, the Juvenile Detention Home and the Masonic Orphan's Home are among the institutions that have been represented in the response.

"Theodora" Coming

The announcement has been made that Goldwyn's "Theodora" will open its Chicago run at the La Salle Theatre on November 12, but arrangements have not yet been entirely completed. The picture will probably have an elaborate presentation and will run indefinitely, showing at legitimate production prices.

Copenhagen Theatre Honors Asta Nielsen

Advices from Europe state that Asta Nielsen, who plays the title role in the Asta Films production of "Hamlet," which had its premiere at the Lexington Theatre on November 7, has received an invitation from the board of directors of the Royal Opera House at Copenhagen, asking her to play the leading role in a new pantomime by Tropka-Blok called "Scaramouche," with music by the renowned Sibelius. This pantomime will be produced in the same theatre where Asta Nielsen started as a poor little chorus girl.

This is not the first time that Nielsen has been signally honored. Eberlein, world famous sculptor, whose statue of Goethe in Rome is among the world's greatest, has commemorated the film art by a sculpture in which Asta Nielsen is embodied as the "Muse of the Film Art." Around the base are relief figures showing Miss Nielsen in her different roles, and overtowering them is a large slim figure of the artist in Grecian garb. Eberlein's conception is that she must be modern and yet at the same time be a symbol for all the ages. The head is thrown high towards the sun in a noble gesture of a noble woman.

News of the West Coast

By A.H.GIEBLER

Tod Browning Has Again Signed with Universal

Tod Browning, one of the best known directors for big productions, has been signed again by the Universal. This is the third engagement that Browning has entered into with the Universal and this one involves the most money and the most work, it is reported. In fact, Mr. Browning has undertaken to produce in the space of a year from November 1, two Jewel pictures and six Special Attractions. This is quite an undertaking but Browning is satisfied that he can do it and Mr. Laemmle, who signed the contract at Universal City, has ordered Irving G. Thalberg, general manager, to place every production facility at his disposal.

Tod Browning is best known to the moving picture business by three exceptional Jewels which he produced. They are "The Virgin of Stamboul," "Outside the Law" which he also wrote, and "No Woman Knows." Browning is not losing any time in starting his work under the new contract. Gladys Walton has just finished "Sandman" and Browning will start her at once in William Havens McNutt's story, "Kind Deeds."

Marcus Loew in Town

Marcus Loew, head of the Loew Amusement Enterprises, and controlling factor in the Metro studios, arrived on the coast last week, to remain until after the opening of the new Loew State Theatre at Broadway and Seventh streets. The theatre is in its final stages of decoration and is expected to be ready for the public opening about November 7. While here Mr. Loew will devote part of his time to his film interests.

Talmadge Staff Arrives

Constance Talmadge's director, Sidney Franklin; her scenarist, Frances Marion, and Kenneth Harlan, her leading man, arrived on Tuesday from New York, and are already in the midst of preparations for the filming of "The Divorcee," Miss Talmadge's coming picture, which will be produced at Brunton for Associated First National.

Yost Exchange Manager

Robert Yost, special publicity manager for the William Fox West Coast studios, has been appointed manager of the Fox Exchange in Los Angeles, and Jack Hill, who has been doing special exploitation work with the "Over the Hill" and "The Queen of Sheba" road companies, has been appointed to the publicity position at the studios vacated by Mr. Yost.

Guild Gives Party

The Screen Writers' Guild, a society composed of prominent writers for the screen, gave a Hallowe'en party to the members and their friends at their new club house on Las Palmas and Sunset Boulevard last Saturday night. All dignity and formality was dispensed with for the evening, and dancing and games appropriate for the occasion were indulged in.

Grauman Returns

Sid Grauman, who has been in the East for the past few weeks, returned to Los Angeles last Saturday. As a result of his trip Mr. Grauman will have a number of novelties in the way of prologues and musical numbers to offer the patrons of his amusement houses in connection with the picture features during the coming winter. Part of Mr. Grauman's time in the East was also taken up with the purchasing of equipment, draperies, objets d'art and other accessories for the new Metropolitan Theatre now under construction at Hill and Sixth streets.

Orchestras Lacking

Although announcment was made by the Theatre Owners' Association last week that new orchestras were being rehearsed to take the place of the striking musicians who "walked out" the Sunday before, practically all of the downtown houses, picture, vaudeville and musical comedy, are still depending on organs and organists, or pianists, for the musical accompaniments to their programs.

A statement regarding the controversy between members of the Musicians' Union and the Theatre Owners has been made through the press by Francis R. E. Woodward, secretary of the Theatre Owners' Association.

New Picture Company

With Clifford S. Esfelt as president and general manager, a new film producing company to be known as Metropolitan Productions, Inc., has been formed to produce special features of five and six reels. The plan of the organization includes the making of a series of eight adaptations of famous books, and four original stories that will have all-star casts. The Metropolitan Productions will make their pictures at the Louis B. Mayer studio.

Tom Moore to New York

Tom Moore left for New York last Sunday to make final arrangements in a new film affiliation, according to report. Tom is expected to return at the head of his own producing organization.

Suckno Changes Policy at His Albany Theatre

Having changed his policy and now running second run pictures, changing three times during the week, and with the top price of admission at 20 cents, instead of 25, the Albany Theatre in Albany, N. Y., is making money for its owner, Sam Suckno, these days. The house is what might be termed a midway one and forced to compete with Strand and Proctor interests.

Mr. Suckno decided to use good second run pictures rather than to attempt to buck the far larger and more elaborate houses with first run, and to give a change of program three times a week rather than to confine it to once every three days.

For instance, Rupert Hughes' "The Old Nest" played at the Strand here three or four weeks ago, to a record-breaking business at fifty cents, top. Mr. Suckno played the same picture the last two days during the past week, at twenty cents, and filled his house afternoon and evening.

Sues for $43,000

Suit has been brought in the New York Supreme Court by Rene Moreau against the Pathe Exchange, Inc., in which he seeks to recover about $43,000. Moreau alleges that in April, 1920, he entered into a contract for the sale to the defendent of a large number of negative films of motion pictures of scenes in foreign countries, as well as in China and Japan, to be charged for at varying prices a lineal foot. Four specific items are given which, it is claimed, have not been paid to Moreau by the defendent and which total the amount sued for.

Court Orders Sale

An order directing the sale at public auction of furniture, and other office fixtures of the Stoll Film Corporation of America, of 130 West 46th street, has been signed by Justice Henry D. Hotchkiss of the New York Supreme Court. The order is the result of a suit brought against the film concern by Ralph O. Proctor, who is suing because of an alleged breach of contract.

Plans Drawn for New Albany Theatre

Plans have been drawn for a new theatre for Fred Elliott, owner and manager of the Clinton Square Theatre in Albany, N. Y. The plans call for a brick and steel construction, the house to have a seating capacity, with balcony, of about 1,200. Albany is one of the oldest cities in the state, and the front of the house will fit in to the general architecture of the city, in that it will be of a semi-colonial design. When built, the house will occupy the site of the present one, in fact, it is planned to leave the two sidewalls standing. The present house occupies a remodeled church which was built fully one hundred years ago. Architect Webber, of Albany, prepared the plans.

Sue for $3,000

Charging that $3,000 is due them because of failure to honor a trade acceptance when it fell due, John Sherman Cooper, Lewis Dent Collins and George Herbert Shreve, composing the firm of Cooper, Collins and Shreve, have filed suit in the New York Supreme Court to recover this sum from the Arrow Film Corporation.

It is alleged that on April 28 at Los Angeles the Norman Manning Productions, Inc., issued a trade acceptance addressed to Arrow Film for $3,000. This trade note directing the Arrow Film Corporation to pay the $3,000 to the Norman Manning Pictures, it is alleged, was accepted by Arrow Film. It is charged the note was indorsed over to the Cooper, Collins and Shreve.

"Over the Hill" to Go Overseas

As a result of the universal appeal of "Over the Hill," the celebrated Fox super-special production, announcement is made from the offices of William Fox that the picture will be distributed for exhibition in both European countries and in Asia.

Negotiations have already been completed for sending "Over the Hill" to Central Europe and England. It will be seen in Russia if plans now under way are consummated. The film will be distributed in this latter country via England. Arrangements have also been made to permit the inhabitants of Singapore and Shanghai to see the picture that ran a solid year on Broadway.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

E. E. Collins, Down in Texas, Author of Some Clever and Simply Colored Slides

E. E. COLLINS, of the Opera House, Greenville, Texas, has sent in some slides much better than the average and yet so simply made as to be within the reach of anyone who can letter well.

Too many exhibitors seem to think that if they letter their announcement on a sheet of glass they have done all they can. The result is a black letter on a brilliantly lighted screen and the eye resents the strain imposed upon it. Collins does not use black letters. He knows that while they will be read, they will not get the same attention that a white letter on a dark ground will compel.

Makes Scratch Slides

To this end he makes scratch slides using De Voes white show card paint which he writes will permit the smallest letters to be scratched without flaking off.

For color effects he uses bits of colored gelatine. It is not possible to suggest the effect in a cut, for the colors will not reproduce, but here is one from which the color has been removed.

ONE OF COLLINS' SLIDES

In the fabrication of this he first washed the entire slide with red paint; using red to get contrast for his design. The red does not show on the screen, being opaque. Then he scratched out the outline around the figures and painted in his lines in white, which showed clearly against the red.

Gelatine Is Color

Next the legend was scratched in and the lining done. A narrow strip of purple gelatine was put across the top line and held in place by a fragment of gummed tape. Two other pieces were tacked over the two sketches, and a strip of red was set in place across the text. The tape idea is the big part of the trick.

The result was a slide in which the decorations were in purple and the legend in red, a smoother color than could be gained with inks or water colors.

Variety of Effects

Other effects are similarly gained. One slide shows the selling text in red with the star and title in white with a yellow band through the centre of the lines. This last is accomplished by merely inserting an irregularly shaped piece of gelatine. Still another shows straight bands of colored letters. There is no limit to what can be done with this scheme, and it is all so simple that a boy can produce good results, except possibly on the scene sketch shown here. Most of them are straight lettering with conventional decorations of lines and curves, easily within the reach of the juniors.

This may not be new to some, but we think it will suggest a new idea to many, and make it possible to get really good effects. A little experimentation will give a wonderful variety of results through this simple means.

P. T. A. HAS HELPED OTHERS— IT WILL HELP YOU

Mixed the Mothers

In the issue of November 5, this department told how Samuel Sivitz of Pittsburgh had original drawings made for "The Old Nest" when, in point of fact, it was "Over the Hill" to which reference was really made, as the cut plainly shows. If you got the idea that it was the Goldwyn department which was at fault, please correct your mental error.

Sold "Dangerous Curve" Chiefly with Letters

Because the Stanley Theatre, Philadelphia, booked "Dangerous Curve Ahead" on short notice, there was no time for a long distance campaign. The play had to be put over in a hurry.

Abe L. Einstein figured that a mailing list would be the best means of reaching people quickly, and 10,000 letters were sent out with the heading: "Caution, Stop, Look, Read." This was followed by a brief description of the play.

Used Other Stunt

Other stunts were used such as the street traffic signs and billing on the elevated and subway lines, but the chief reliance was placed upon the letters, and the results were so good that there is a new Einstein theory, positive rather than relative. It runs: "To get them in a hurry—write 'em." It turned the trick for the Goldwyn picture.

Just Escaped Arrest

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., nearly went to the hoosegow for putting "Dangerous Curve" signs wherever he could find a curve in the road. Some of them were put up alongside the street and at other points he had to put them on private property, but he posted the town.

Then he had a visit from the Chief of Police, wanted to know who made him traffic superintendent, but Young talked the chief into a more amiable frame of mind and ducked incarceration.

He also used a street ballyhoo in which a supposedly newly married couple were driven around town in an automobile suitably trimmed. It helped business and it cost only $3, so Young figures that he is on the right side of the ledger.

ADVERTISING "EARTHBOUND" WITH A TRICK CAMERA

The stunt was worked in Allentown, Pa., for the Goldwyn production, as recently described. The cut shows how the camera was arranged. It will be noted that the banner is twice the size of the side of the box, folding over on itself

Selling the Picture to the Public

Capitol Anniversary Used Special Displays

Because Goldwyn Week was also the anniversary of the opening of the Capitol Theatre, the management went to unusual pains to give the house front an attractive appearance. A number of oil paintings in gilt frames lined the lobby and the insert cards were more than usually elaborate.

A CAPITOL INSERT

The insert cards were particularly good and we reproduce one here as a suggestion to sign writers. With Will Rogers in "Doubling for Romeo" as the attraction and the "Scherzade" ballet for a production event, it went to unusual business, and a half house at the Capitol would be a turnaway in most theatres.

Don't work colored lights to excess in your lobby. Some color is desirable and attractive, but if you work it too much your lobby will look dull and dingy, no matter how much current you consume. Use plenty of white light and then add the color.

Hyman's Novelties at the Mark Strand

Two production numbers will be offered by Edward L. Hyman at the Mark-Strand, Brooklyn, the week of November 13. There will also be a semi-production overture. The selection is von Suppe's "Morning, Noon and Night" and the production stage will show a room with four windows, the lighting going through the effects indicated in the title of the overture. No figures are used, but it will break the monotony of the straight overture and give the spectator something to look at.

EDW. L. HYMAN

A medley of Scotch airs in songs and dances will be the first production number. The setting will be the pastoral drop, with sheet and the lighting will suggest late afternoon. Set rocks will be used at the sides to suggest the Scottish highlands. The numbers will be Cowen's "Border Ballad," for baritone; "My Love, She's but a Lassie Yet," Caryll, for soprano; a medley of "Shepherd Boy," "Loch Lommond," "Bonnie, Bonnie Lassie" and "Blue Bells of Scotland" for two girl dancers, and "Comin' Through the Rye" for mixed quartet.

The Topical Review permits a change in the setting and then comes the prologue to the feature, the latter Norma Talmadge in "The Wonderful Thing." For this a garden set will be used with rose bushes and small poplar trees in the background. A settee on one side is balanced by a balcony on the other. There is a white rose-twined lattice on the balcony and a black lattice on the opposite side. The lighting will indicate moonlight and the grouping will show a garden party in progress. The numbers are "Melody of Love," from "Gypsy Love," Lehar, and "Beautiful Lady" from "The Pink Lady," Caryll, for a man and woman dancer and "The Wonderful Thing," by Kummer, for mezzo soprano.

The feature follows, and then a soprano will sing "Voi lo Sapete," from "Cavalleria Rusticana" as a concert number. Buster Keaton in "Hard Luck" follows, and Bach's organ postlude.

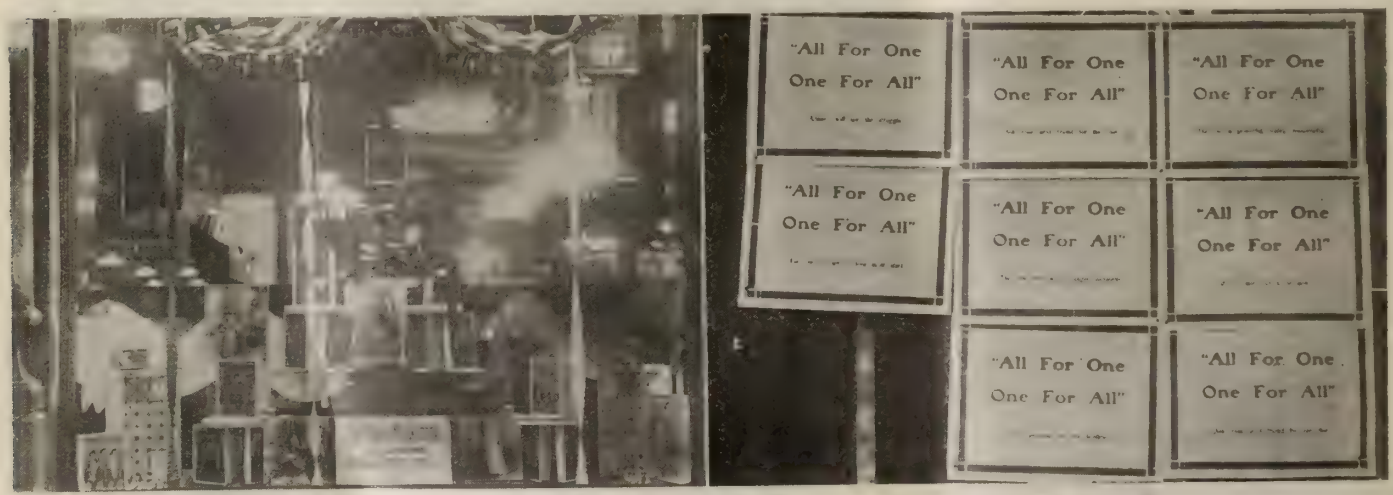
Set of Teaser Cards Beat Window Display

Hooking to a drug store which sells popular reprints, the Howard Theatre, Atlanta, got a fine display for Douglas Fairbanks in "The Three Musketeers" and the book jackets served as additional stills, but the big noise in Atlanta for this United Artists' production was a set of seven tack cards.

These were on plain manila stock 11 by 14 inches, cheap manila stock printed a bright red —and you have to get a good red to show up on that sort of stock. All carried the "All for one" slogan, but below were these smaller lines: "Atlanta will see the struggle," "Ask your next friend for the clue," "The foe is powerful, crafty, resourceful," "For one to arrive, four must start," "The best rule when danger threatens," "If it comes, let it be now," "It is an hour for the fearless."

The effect of a stack of these all over town can well be imagined, but this stunt should not be used with a few. Enough must be printed so that the town can literally be plastered with them to get the full effect. This is the sort of thing it is possible to do only once in a while, but the first time you work it, you can burst the town wide open for a few days and then slip in with the full advertising campaign with the town in the most receptive frame of mind.

When a patron tells you he does not like a picture, do not call him a fool and tell him everyone else does. Tell him you're sorry and hope he likes the next one better. It will only make him more disgusted to fight him.



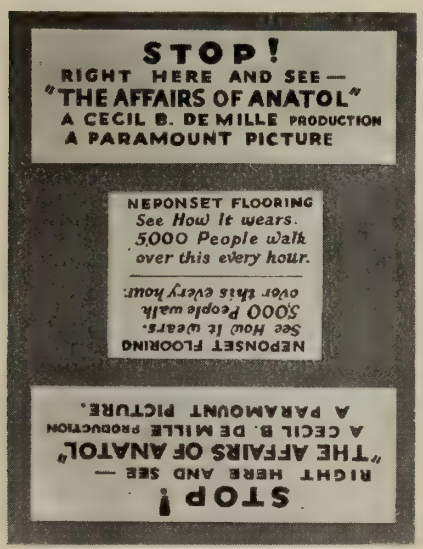
THESE TEASER CARDS WORKED FINE FOR "THE THREE MUSKETEERS" IN ATLANTA

They were tacked all over town by the Howard Theatre and they made an unusual amount of talk, for there was no clue as to what the cards might mean, and Atlanta is the home of the Ku Klux. It was not until the rest of the advertising broke that the mystery was solved by any save the dyed-in-the-wool fans. On the left is a book display in a drug store window

Selling the Picture to the Public

Found a New Idea for Sidewalk Mats

Sidewalk mats have been in use for years, but no one seems to have thought of using them for hook-ups until John P. McConville, the Boston Paramounteer, foregathered with L. M. Boas, of the Rialto Theatre, Fall River.



THE SIDEWALK HOOK-UP

McConville got the local furniture handler to supply a square of flooring 8 by 10 feet on which was lettered a sign for "The Affairs of Anatol" and another for the flooring. It was good advertising for the theatre and even better for the store, for it put the material to a really practical test.

It is not stated whether the store also used a mat in front of its own doorway, but this can be done and will help along.

It worked so well in Fall River that McConville passed it along to the Park Theatre, Barre, Vt.

Made It a Hummer

Putting over "The Affairs of Anatol," Manager E. W. Irvin, of the Strand Theatre, Salisbury, N. C., seems to have hung up a record, for he painted 41 prominent windows for the attraction. He also had a banner at the four-corners, showed a lobby display of twelve paintings of the stars, took quarter pages to start off, instead of eight or ten inches—and did four times his usual business. That's the moral. If yo" have a big one, ride it to a finish.

Hired Vacant Store for "The Affairs of Anatol"

Award the red flannel bathrobe to Amike Vogel, the Seattle Paramounteer, for he has pulled another picturesque stunt. It is not exactly new, for political managers have been doing it since time immemorial, but it was Amike who saw that he could work the idea for a picture. He's there with the headpiece.

Mike was looking around for something to put over "The Affairs of Anatol" in Bellingham, Wash., for the American theatre. He happened to see a vacant store, and rented it. A furniture store loaned him a rug and some chairs and things, in return for credit tags. The same rental was paid for a phonograph and a piano and a local grocer contributed coffee for the advertisement he got out of it.

A little whiting gave him his window signs, he borrowed a couple of the girl ushers from the theatre to help him out and opened up shop. Anyone was welcome to walk in, look the stills over, listen to the music and hear the girls sing, and before they went out they received some "Anatol" literature to take along with them.

They seemed a bit afraid of a trap, at first, but when Mike did not try to sell them tickets right there and then—he did but they did not realize it—they told others, and in a couple of days practically everyone in Belingham had visited the exhibit. And they all went out feeling that there were two kinds of pictures, "Anatol" and all others, and the American mopped up everything in sight. It was a wonderful money maker. Good reason why it should be.

Evening Dressed His Sandwich Advertiser

Oscar Kantner worked a good old one when he sent out a man in evening dress to carry a banner for "Experience" at the Strand Theatre, Evansville, Ind., but the Paramounteer worked it to the limit.

KANTNER'S PERAMBULATOR

The man looked as though he could wear evening clothes without stage fright, and his get-up was faultless, the only blot on the good front he put up being a sign lettered on his shirt front reading "Did you see my back?" What you saw on his back is shown on the other side of the cut.

It is more than thirty years since the Hoffman House cigars were first advertised by a man with a flashing shirt front in imitation of the trade mark, and the stunt has been working well ever since. It has the additional advantage of suggesting the class of the play advertised, and it does not cost much for equipment.

AMIKE VOGEL, PACIFIC PARAMOUNTEER, HAS HAD ANOTHER BRAINSTORM. IT'S A GOOD ONE, AS USUAL

Any time Amike keeps silent for a couple of weeks, you can figure he is up to something. This time he hired an empty store in Bellingham, Wash., and established an Anatol Headquarters, with a supply of stills and talk, not to mention phonograph records, a jazz piano and two girls from the theatre to do the entertaining and serve coffee to the curious guests. That's Amile looking over Wanda's shoulder

Selling the Picture to the Public

Pretentious Lobby Display Is Simple If You Follow the Plans of Mr. Taylor

HERE is another good idea from O. T. Taylor, advertising manager of the Weir Theatre, Aberdeen, Wash. The general effect is that of a panel set between two columns, only one-half of each column showing. These are done in a manner very similar to that employed in the making of the vases for the production of "The Devil."

By making this display so that the panel sets into the columns, these can be used separately and attached to other designs where desired. They will prove generally useful.

The general lobby display has been painted out in the cut reproduction because something went wrong with the edges of the negative.

EASY TO BUILD
By O. T. Taylor

This illuminated attractor for "Reputation" consists of the main cut-out A mounted on the frame B. The latter extends over on each end as a support for columns.

The half circular plates C, made from thin boards or compo board, spaced with thin wood strips, D, forms the skeleton for the columns. Cover with cardboard and a strip of compo board for the base and cap, E. The detail drawing shows manner of assembling.

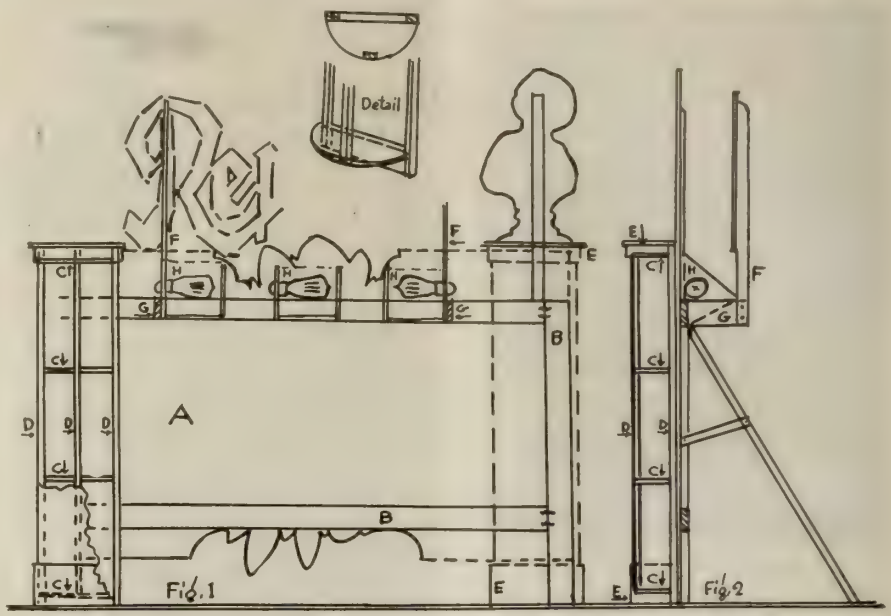
The columns are surmounted by a bust cut-out of the star with a painted statue base.

Making the Title

The title of production is also cut from compo board and should be of a style of letter that will permit the joining of one to the other. The title is elevated above the main cut-out by means of supports E, which in turn are fastened to the brackets G; setting the entire title back 6 to 8" from the main cut-out. This is done to permit the use of lamps in reflectors H to illuminate title.

Size of attractor: Columns 4 ft. high, 10" wide. Main cut-out 3' 6" high, 4' 4" wide. Star cut-outs projecting above columns governed in size by poster cut-out used.

Colors: White ground, decorations around photos and striping on columns in gold. Spot orange, black lettering with star's name trimmed in white. Title cut-out orange trimmed with metallic silver flitters. The flitters sparkle in the light and make a dazzling display.



THE DETAILS OF THE DISPLAY

THIS LOOKS LIKE A MILLION, BUT IT'S EASY TO MAKE

***Another striking display** by O. T. Taylor, of the Weir Theatre, Aberdeen, Wash., in which half-round columns support a panel for the display and sales talk, with an illuminated title set back from the rear*

Made Mock Wedding Bring the Patrons

Eller Metzger, of the Strand, Creston, Ia., has been at it again, and this time he put over Constance Talmadge in "Wedding Bells" to better than his usual results, and Metzger can buy more for two dollars than most men can for a hundred.

First he advertised for a couple to get married on his stage just before the first night showing of the feature. He would pay all expenses if they would merely come up on the stage to be hitched.

He offered ticket prizes to the persons who guessed the identity of the happy pair, and then posted some of the guesses. Creston is not so large that this feature did not take hold strongly. Everyone was interested.

The Honeymoon Hack

The night of the wedding Metzger sent a cab around town with tightly drawn curtains, and strings of old shoes, rolling pins and other comic supplement trimmings, with a lettered invitation to come to the Strand to see courtship turn into a battleship.

To keep the crowd in order, he had to announce that the ceremony would be repeated at the second show for the benefit of those who could not get in to the first showing. Those who did get in sat with bated breath while a soprano sang "Here Comes the Bride" and then a shout went up as on the stage came the pickaninny who has helped Metzger in a lot of his stunts. The sell went over bigger than a real wedding would have gone.

Selling the Picture to the Public

THIS PAINTED TRACK LED PAST THE BOX OFFICE TO THE DOOR

That was one of the ways W. E. Drumbar, of the Riviera Theatre, Knoxville, told them about the coming of the Goldwyn play. Its big advantage is that it leads the glance of the passerby to the very door of the theatre

Painted the Sidewalk for "Dangerous Curve"

Utilizing an idea originally done for "The U. P. Trail," W. E. Drumbar painted the sidewalk in front of the Riviera Theatre, Knoxville, for "Dangerous Curve Ahead." There was a telegraph pole at the curb with a card announcing the play and author. There was a traffic signal at the end of the track and several more placed in the lobby beside the windings of the right of way. Overhead were strung telegraph wires from which depended curiosity arousing signs such as "Do you ever see your old sweetheart?"

There were twenty of these traffic signs made up, reading simply "Dangerous Curve Ahead." These were taken out and planted along the streets, preference being given to straight stretches where the signs would be palpably out of place. After a day or two the playing dates were added, but not the theatre name. This was filled in when the full campaign started.

About that time the city authorities sat up and took notice, ordering the removal of the signs; which served to get the matter into the newspapers, giving additional publicity. The signs were taken down and used in and around the theatre lobby to hook up more directly.

It was a shrewdly planned campaign and brought excellent results for the Goldwyn production.

Chinese Atmosphere for "Dawn of East"

W. E. Drumbar is getting noted for the fronts he puts up for the Strand Theatre, Knoxville. They must draw real money, for he keeps on using them, and he is not a man who throws money away. With Alex Lukowski, the house manager, he planned a Chinatown front for Realart's "Dawn of the East," with Alice Brady.

The display is as elaborate as though it had been made for a stage setting, and this is not stock scenery painted over. The centre of the lobby houses the box office, with the announcement of a Chinese theatre, and there appear to be stores on the sides.

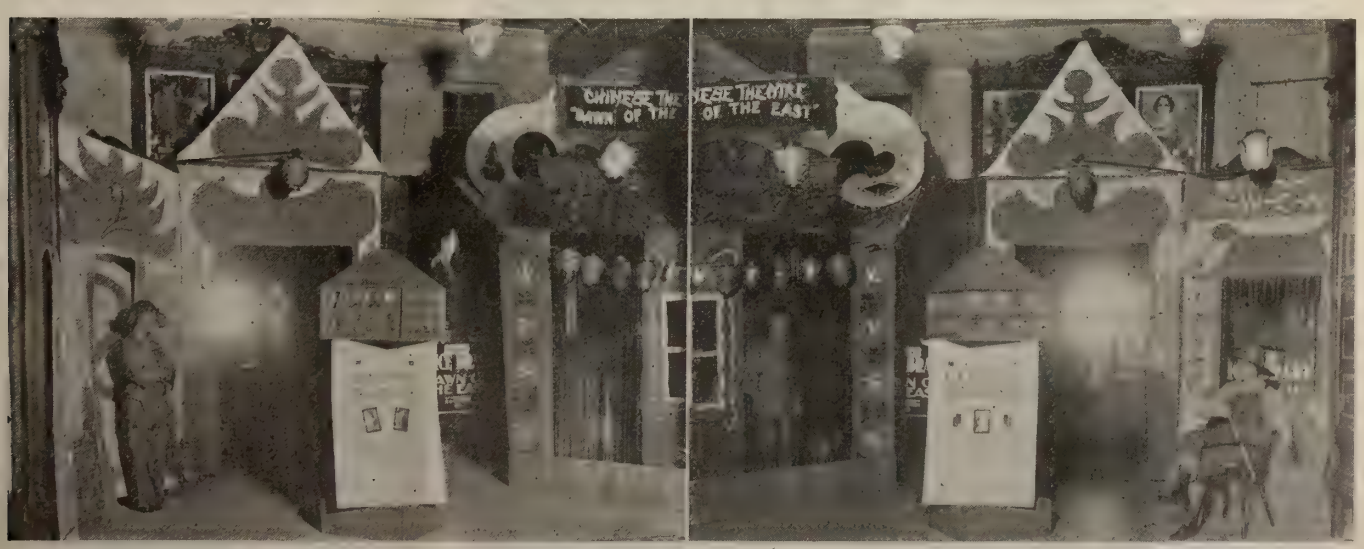
The handsome lanterns are partly concealed by the announcement cards for the soloists and we are inclined to the belief that the selling value of the lanterns would have been greater than the selling value of the soloists. In other words, the cards would have been better elsewhere, since they offer a sharply intrusive note in an otherwise consistent scheme.

A big Chinese gong would have helped not a little in ballyhoo effect, and would have been in harmony with the rest.

The sign just above the seated figure, you will find, is the entrance to the "San Toy Y. W. C. A." The Y. W. C. A. had a drive on and this booth was fixed up to permit them to sell candy and similar wares for the benefit repainted from "The Sky Pilot" and the house acts, a dancer and a musical artist.

The stunt cost only $25, for the backing is of their fund. The Chinese girls are vaudeville was used for "The Old Nest." It put over Miss Brady in a Chinese play, though Chink plays have not been popular in Knoxville.

Drumbar shows below how one stunt can be made into another. Don't throw away old exploitation. It can always be used again.



THIS CHINATOWN LOBBY BROUGHT BIG BUSINESS FOR REALART'S "DAWN OF THE EAST" IN KNOXVILLE

W. E. Drumbar, manager of theatres, and Alex Lukowski, of the Strand, beat even some of their recent displays in this elaborate appeal for the Realart production with Alice Brady. The entire front was converted into a Chinese village with the box office disguised as the theatre. The vaudeville acts were put into Chinese dress and used to give color to the scene when they were not needed inside

Selling the Picture to the Public

Bright Colors Made Attractive Display

Color in a window always attracts and for Elsie Ferguson in "Footlights" W. D. Doster, manager of theatres for the Southern Enterprises in Montgomery, Ala., got a wonderfully attractive display for the Strand Theatre.

Three gorgeously colored evening gowns were placed in the show case with a few artificial American Beauty roses and some stills and cards, the whole being lighted by some specially installed red footlights, which increased the vividness of the colors.

It made a great night display and sold the women both the play and the idea of evening frocks.

RED FOOTLIGHTS MADE A FINE DISPLAY ON THESE GOWNS

Highly colored evening gowns, stills and long stemmed artificial American Beauty roses were all brightly lighted by a set of red footlights in the base of this window display for the Elsie Ferguson Paramount in Montgomery, Ala.

Street Singers Told of "Old Oaken Bucket"

Sending a quartet out to sing the praises of "The Old Oaken Bucket" was a novelty stunt used by Manager Frauenthal, of Keith's Prospect Theatre, Brooklyn, for the F. B. Warren attraction.

For a week before the showing the boys worked the stunt along Ninth street and Fifth avenue, breaking into song on the street corners and always chanting "The Old Oaken Bucket." Just when the gathered crowds expected the hat to be passed, they would unfold banners announcing the coming of the attraction to the Prospect.

Musically, it was not such a good quartet, but from an exploitation angle it was a valuable feature. You don't have to use trained singers. Any boys who can harmonize barber shop chords can put it over.

Found Inexpensive Rig Made Good Perambulator

Many managers do not send out perambulators because they contend that to build a float will cost more than it will bring in in extra sales.

Just to prove that it could be cheaply done, S. D. Sladdin, the Buffalo Paramounteer, built one for the Paramount Theatre, Cortland, N. Y., at small expense. He cut out three Clive three sheets, mounted them in the rear of a light one-horse rig, added a couple of hand written cards and sent it through the town.

Another good stunt was establishing an "Anatol Headquarters" in the drug store where some 200 girls in a ladies seminary daily slaked their thirst. There was an ample supply of stills, heralds and other advertising which the girls could have for the asking, and the stunt sold about 400 extra tickets.

HERE IS A STREET DISPLAY ANY MANAGER CAN DUPLICATE

S. D. Sladdin, Paramounteer, built it himself to help the Paramount Theatre put over "The Affairs of Anatol." It was cheap and effective. He also established an "Anatol Headquarters" in a drug store patronized by feminine soda fiends

Made "Not Guilty" the Talk of All the Town

Getting out posters with flaring headlines reading: "Extra—Not Guilty," and sending them down the streets just about show time, is what put over that First National picture to big business for Herb Johnson, of the Luna Theatre, Lafayette, Ind.

Moreover, he used newsboys to do the distributing, increasing the value of the suggestion. The fact that an extra was gotten out to tell that someone was proven not guilty caught the attention of everyone, and they grabbed for the throwaways before they realized that extras are not given away. Having taken them, they read through the easy type and got the full message.

By giving a twist of oddity to an old idea, Mr. Johnson made it a valuable aid to business and ensured that the cheapest form of advertising for once would be the best.

Didn't Wait to Be Asked

The Paramount exploitation department is jubilating over a letter recently received by Eli M. Orowitz, the Philadelphia Paramounteer, in which a bookseller asks for hook-up material on "The Sheik."

The firm is the Clayton L. Traver Company, of Trenton, and they wrote in asking for advertising material, without waiting to be solicited. Orowitz sent them stuff on the jump, and added that they could get extra books on consignment on application to the book publishers, who have been tied up to a national co-operative campaign.

Publishers and dealers are both commencing to realize the value of the hook-up, but this is the first instance in which a retailer has anticipated the visit of the exploiteer, and Claud Saunders is so happy they have to move his smile out into the hall every time he wants to receive a caller in his office.

Selling the Picture to the Public

HERE IS A SIMPLE LATTICE FRONT ANYONE CAN MAKE
It was designed by Roy Smart, of the Theato Theatre, Anniston, Ala., and it cost only $12 to put up, but it helped Gloria Swanson go fifty per cent. over the average in "The Great Moment," though there were other aids

This Simple Lattice Cost Twelve Dollars

Most of the lattice work lobbies we have pictured have suggested a considerable expense, but Roy Smart, of the Theato Theatre, Anniston, Ala., has planned one which costs little and is just as effective as would be closer work. He used only upright slats with a single set of diagonals, painting the slats white and draping with vines. Often you can get the slats from a planing mill very cheaply, or common lath can be used for the diagonals.

Mr. Smart planned for a hook-up double page for "The Great Moment" and started his campaign by selling the idea to the advertising manager of the newspaper. The paper contributed several two fours reading "Watch for the Great Moment Sales." Letting this sink in and then going out and selling the store managers on a great moment sale enabled Mr. Smart and his office assistant to sell two pages of advertising in about an hour. He simply persuaded the advertising manager to take a dose of his own medicine and advertise for trade. It put the scheme over.

Three windows were hooked up to special displays and the leading drug store, which was the soda centre of the town. Together the special effort put the Paramount over to about 50 per cent. increase and cost only $12.

Improved the Clock

Oscar White, manager of the Rex Theatre, Sumpter, S. C., improved on the clock face idea for "The Great Moment."

He used a clock face six feet in diameter, lettered, "This is the hour and this is the moment to see Gloria Swanson in 'The Great Moment.'" The hands were geared to an electric motor and revolved continuously to get the attention a moving object always commands.

The best commentary on the effect was Mr. White's note, which reads: "The Photographer could not get a very good picture on account of the automobiles parked in front." This could have been obviated by taking the picture after the last night crowd had gone home or in the early morning, before the crowd is out.

The clock face was suspended in the centre of the arch.

Stumped the Jury

E. E. Collins of the Opera House, Greenville, Texas, pulled something new for "The Old Nest" when he persuaded the local paper to invite the grand jury, then sitting, to be its guests at a performance, offering a prize to any member of the jury who was not affected by the story.

This was good for some strong advance and a play all over the front page the day the trick was worked. If you can't borrow a grand jury, collect any other bunch of supposedly hard boiled eggs.

Boomed Big Game

Sporting goods stores offer a natural hook-up for Metro's "Big Game" and the Strand Theatre, Minneapolis, made the most of it when they hooked in to a large store. A window was made over into the semblance of a cabin interior in which was displayed everything from pelts to poker chips, with the lobby stills used as decorations on the wall. Card read "When seeing 'Big Game' go to the Strand Theatre," and the hook-up proved very effective.

Still Contests

Now it is the Blue Mouse Theatre, Minneapolis, which has been packing them in with a contest. This time it was for the Warner Brothers feature, "Why Girls Leave Home," and the P. A. says they stood them three deep in the queue. Everyone thinks he or she knows why girls leave home, and this makes a contest ideal for this attraction. Up to date it does not seem to have occurred to anyone, though, to suggest that some girls leave home because they get married. That's the most prevalent reason, getting right down to it.

First You Saw Mars Then Got a Message

They are using telescopes down in Australia, too, but they give it a new twist; at least they did at the Crystal Palace, N. S. W., where a real telescope was put in place just in front of the lobby and you could see the real Mars before you went in to get the message sent from there.

It helped to get the transient crowd for the Bert Lytell Metro production, and it commends itself to managers over here.

Like most Australian houses they offer two features as well as the small stuff, but they pick one and get it over above the second story, and this lobby gives practically everything to "A Message From Mars."

SURE, THEY READ THIS DEPARTMENT "DOWN UNDER"
Here is how the Crystal Palace, Sydney, Australia, worked up the telescope stunt for Metro's "A Message from Mars." Only this time it was a real telescope and you could take a peep at the real Mars before going in to rceive the message

Selling the Picture to the Public

Used Taylor's Plans for a Lobby Display

Using one of the lobby display frames originated by O. T. Taylor and printed in this department, C. B. Grimes, Manager of Theatres for Southern Enterprises in Columbus, Ga., got a very effective display for "Cappy Ricks" at the Rialto.

He painted the panel to give a sky and sea effect and in one corner, at the top, pasted the one sheet cutout of Meighan at the wheel. Below this was the cutout of a two-masted schooner, under sail. This was set out from the panel a few inches and behind it was placed a single lamp the light from which shone through the portholes of the ship and illuminated the port light in the rigging. The ship was about four feet long, which will give some idea of the general proportions.

If you use this effect, be careful of the port light. If the ship is sailing toward the right hand side of the frame, use green tissue. If headed toward the left, show a red light.

This display, plus Meighan's personal popularity and the repute of the Cappy Ricks stories in the Saturday Evening Post, brought an exceptional business. The added cost was only seven dollars.

HERE IS A NEW IDEA FOR A SNOW SCENE IN A DEEP LOBBY

It was designed by Manager A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., for Goldwyn's "Snowblind," and shows the layout for the deep and narrow lobby which generally is so hard to work up into anything effective

Gave Object Lessons

Teaching by object lessons is not confined to the schools. Herman Phillips, now Paramounteering in Albany, tried the idea for the Rialto Theatre, Glens Falls.

He put a dictionary in a prominent location with a sign reading:

"All the 'good' objectives in the dictionary will describe the wonder picture, 'The Affairs of Anatol' at the Rialto Theatre."

This looked so good that he got a large lump of coal and used a sign telling that "Blackstone" was a great lawyer who would have appreciated this play were he alive today.

With a dressing of stills and three sheets of the stars, he made a very pretentious display.

Phillips also got twelve newspaper tieups. "Anatol's" linen would be immaculate if he sent it to a local laundry, and there were references to the things he wore, he mistakes he made, the letters he wrote, and even the barber shop remarked that there was no waiting in "Anatol" and none in the shop. They only left out the undertaker.

Puts Standard Signs in Shadow Box Frame

On the Southern Enterprises circuit they have standard cloth signs 3 by 6 feet, which are shipped with the attraction. I. C. Holloway, of the Imperial Theatre, Gadsden, Ala., had a shadow box made of beaver board to hold these, which gives more finish to the display. The cost of making and wiring the box was only $3.75.

For "Cappy Ricks" he used a sheet lightly painted with an ocean scene, with a ship in the distance, and on this was lettered the title of the play in stronger colors. By making the backing in oils and lettering in water color, a permanent pictorial sign can be had which can be washed off.

For "Cappy Ricks" Mr. Hollowar also used the ship perambulator, building it on a dray. Even a darkey "skipper" with a one mule power engine did not detract from the effect. The float was built by the local sign man and cost very little, but business went up twenty per cent.

Ran a Double Event

Hal Opperman, of the Crescent Theatre, Pontiac, Ill., used the free matinee for Jackie Coogan in "Peck's Bad Boy." The show was advertised for ten o'clock, but by seven the kids lined up in the rain, many of them bringing their breakfasts with them.

The 450 seat house was filled within two minutes after the doors were opened, and a second performance followed the first, that none might go away disappointed. Opperman is not the sort of men to send children home crying. He held up the first regular show a little, but every kid saw Jackie free.

"GHOSTS OF YESTERDAY" WERE "HERE TODAY"

F. J. Miller, of the Rialto Theatre, Augusta, Ga., draped his lobby in black for the Select picture, "Ghosts of Yesterday," and set two dummy ghosts, one either side of the entrance. It was a simple stunt and cost nothing, but it brought in an extra hundred.

Had Ghostly Lobby for This Talmadge Picture

Getting something new always brings in the money. H. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., has devised a ghost lobby which will work for many other titles than "Ghosts of Yesterday" for which it was used.

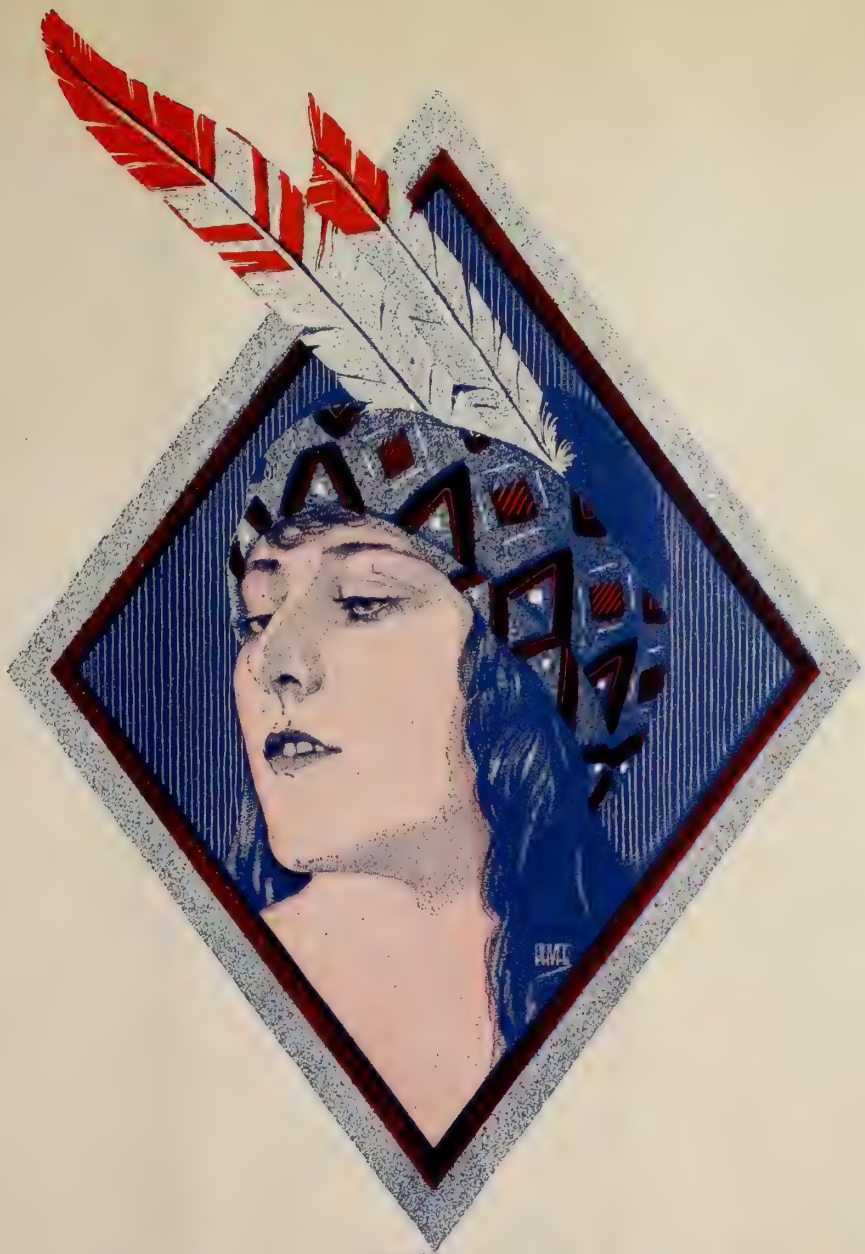
"Made a "Cave"

He draped his lobby entirely in black and placed two draped dummies, one either side of the entrance. The front was brightly lighted, to give contrast to the black within, the lobby itself being lighted in steel blue.

The display cost nothing and it increased the receipts more than one hundred dollars.

Dummy ghosts are better than "live" ones since they feel no prankish temptation to scare women and children. Remember that if you use this stunt.

Pathéserial



RUTH ROLAND

IN

WHITE EAGLE

PRODUCED BY RUTH ROLAND SERIALS, INC.
SUPERVISED BY HAL ROACH DIRECTED BY W. S. VAN DYKE

The leading serial star of the world—
who has consistently outdrawn every other serial star—
whose successes are numerous—
who has never had a failure—
in a stirring Western serial—
produced by Hal Roach, a real master producer—

Coming Soon!

Pathé News

What it means to be first

It doesn't mean to be first with a Fifth Avenue parade or a Main Street automobile smash.

Or with Col. Bill Johnson delivering a speech at Job's Corners, Pa.

It means to be first *everywhere* with the first page news like

- The German Revolution
- The Silesian Plebiscite
- Starving Russia
- The ZR-2 Disaster
- The Cross Seas Flight of the R-34
- D'Annunzio's Coup in Fiume
- Chinese Famine
- Occupation of the Rhine Territory
- Red Riots in Germany
- Mexican Revolution
- Harding Inauguration
- Polish Advance Against Soviet Russia
- Dempsey-Carpentier Fight
- Pueblo Flood
- Tulsa Riots
- Actual Treaty of Peace Document

You've got all these and hundreds of others *first* in the Pathe News.

You always *get it first and best in the Pathe News!*

Selling the Picture to the Public

WHEN THE ELEPHANTS CAME ALONG, JACKIE COOGAN WAS THERE
That was in Clinton, Ia., where the Rialto tagged the Sells-Floto parade with a float for J. Coogan and his supporters in "Peck's Bad Boy." D. J. Smith didn't worry about the attraction. He boomed the future

Tagged a Circus Parade with His Theatre Float

When the Sells-Floto show hiked into Clinton, Ia. (which must have been some time ago, though the First National press agent is just finding it out), D. J. Smith, the manager of the Rialto, didn't worry.

Instead of thinking that it was going to shoot his business to pieces, he looked at another angle and figured it would give him a chance to tell the entire countryside about Jackie Coogan in "Peck's Bad Boy" which was presently to be shown. He rigged up a float which tagged the parade, and he got back in extra business on Jackie the money he did not make on circus day, and the float helped to pull them in even on the show day, at that.

The man who is licked before he starts never gets anywhere, but the man who hustles, hustles hardest when he seems to be up against it. Then he finds that the law of averages saves his financial skin.

Fashion Show's Hit Wins a Repetition

Because his locally produced fashion show made such a hit, E. E. Collins of the Opera House, Greenville, Texas, got better than a return date. He sold the house to one of the women's clubs at a flat rental and they will put on their own show, with all of the merchants in town coming in on the display.

Collins hooked one merchant to a show in which eight of the best known of the younger set posed as the models. He worked up a good setting, borrowed a plush drop and carpeted the top of the organ so the models could come out for a closer view. It made more money than a big road show.

Then the clubwomen decided that they wanted one, and Collins had the good sense to let them have it. It not only stamps his own show with the cachet of social approval, but it will put his spring show over to a record business, and in between he will get a lot of people into the Opera House who will find their way back. Herschel Stuart should pin a medal on E. E. He deserves it.

Collins is the chap who has the up-a-side-street house with an arch by the main thoroughfare. A recent decoration for Wallie Ried in "The Hell Diggers" will commend itself to anyone with a narrow lobby. Try it sometime. It's a good flash. He also put out a float, with cutouts, for "The Affairs of Anatol" for a cleanup.

Railroad Tracks Again

The Majestic Theatre, Johnson City, was another to use the railroad track idea for "Dangerous Curve Ahead." A painted track was run in from the sidewalk with six curves, these being labeled "Old Lovers," "First Baby," etc. The signs were placed on stands borrowed from a clothing store and the only cost was $1.20 for kalsomine and card writing.

Boys' Band Advertises This Kentucky Theatre

An advertising stunt shared only by the Keith circuit, is the Boys' Band of Maysville, Ky., which is maintained by J. Barbour Russell, manager of the Washington Opera House, a First National franchise holder.

The band numbers 33 boys and is directed by a competent trainer-leader, George D. Barnard. While it is used for many local affairs and travels through the state, it is known as the band of the Washington, and its every appearance is an advertisement for that house.

Two Years Old

Whenever an important First National release is to be heralded, the boys play a concert in front of the house, and the entire town turns out to hear the boys and see the show. M. C. Russell, brother of the manager, is Mayor of Maysville, and has used the band to put over a number of municipal projects, but its chief value is to the house. It has been in existence nearly two years and in that time has gained more than a state-wide reputation.

Sold the Silks

How to get extra advertising without paying for it was a problem solved by Harry Royster, Paramounteer, in Elmira, N. Y. He persuaded the most conservative dry goods store to make a splash with a cut of Gloria Swanson in "The Affairs of Anatol." In return he made a display of the store's new silks on the stage of the Regent, and that gave people another jolt. The cut attracted so much attention from the reading public that the store is contemplating the use of a Paramount cut every Sunday. It finds that they help to make the store advertising read; which is just what the Paramounteer told them would be the case.

Some managers do not look beyond the day. If the show brings more than the film costs, they figure they have made money. They do not realize that a poor picture may cost a lot in later patronage.

E. E. COLLINS OFFERS A SUGGESTION FOR NARROW LOBBIES
He used it across the sidewalk for Wallace Reid in "The Hell Diggers" when he played that Paramount picture, but it can be worked for almost any name. Collins has to pull them up a side street, and he finds that this arch does it

Selling the Picture to the Public

Made Shrine Parade with Mounted Sheik

Last month Cyprus Temple, of the Mystic Shrine, held a ceremonial session in Albany, N. Y., to which the uniformed units of six other temples were invited, and the public feature was a huge parade of gaily dressed Arabs.

Herman Phillips, the Paramounteer in Albany, dressed a man in Arabic costume, mounted him on an animal that looked like a real horse and sent him all through the streets. In the afternoon the rider horned in on the six-mile parade and all of Albany and most of the surrounding country got the message and now are ready for the attraction when it comes along.

Shriners do not admit the "profane" to its parades, but this costumed rider seemed to be a part of the outfit and he was not disturbed. It brought the Paramount play to the attention of between forty and fifty thousand persons.

HOW HERMAN PHILLIPS HORNED INTO A SHRINE PARADE

The Albany Paramounteer got a mounted Arab and everyone supposed that it was part of the parade and let it go through, with the result that all Albany and a large part of Troy got the advertising message

"What's Your Hurry?" Still Works Nicely

Peru, Ind., lately got "What's Your Hurry?" which was Wallace Reid's 1920 model speed campaign story, but Oscar A. Kantner, the Indianapolis Paramounteer, went down and helped the Victoria Theatre put over a speed campaign that was just as fresh as though they had the story pre-release. It was new in Peru, and that was all that was necessary.

Got Chamber of Commerce

Kantner hooked the Chamber of Commerce to the idea and they organized a parade to launch the crusade, with a repair truck carrying a couple of six sheets and a three at the head of the line.

They got paper into all sorts of hitherto inaccessible places, and they made just as much money as though they had played the picture last year, and the speed campaign had just as much effect.

It's not the age of a picture which counts. If it's good, it's still good a year later if it has never been played in a town.

Made Stickers Stick All Over in Bozeman

When Rick Ricketson, Salt Lake Paramounteer, dropped in on O. E. Schmidt, of the Ellen Theatre, Bozeman, Utah, to talk exploitation, he found an attentive ear.

They decided upon two by three inch stickers commencing "Bozeman should have the best in everything. That's why we're boosting for 'The Affairs of Anatol' a Paramount picture." That line was not merely a random choice. Schmidt was going to sell the picture for a dollar top, and Ricketson figured that the appeal to local pride would do this better than any other approach.

Stuck the Stickers

Together they went out to stick the stickers, and stuck them on restaurant menus, soda fountain mirrors, bank deposit slips and auto windshields. Drug, clothing and dry-goods stores used them on bundles, the laundry and bakery used ungummed slips in their packages and several stores put the stickers on all their monthly statements.

Ten dollars and a couple dozen passes covered the entire campaign that brought more money than the house had ever taken in one day before. Now if Ricketson suggested an elephant, Schmidt would get it because he figures that Ricketson would not suggest anything that would not yield a profit.

PERU, IND., MAY BE A LITTLE SLOW, BUT IT GETS THERE

It was a year late in getting "What's Your Hurry?" but Oscar Kantner, the Paramounteer, helped the Victoria Theatre tie up the Chamber of Commerce to a campaign and they are saving "Too Much Speed" for next year

Cheap and Good

Booming "Carnival" does not cost much. I. C. Holloway, of the Imperial Theatre, Gadsden, Ala., spent only $3 for a big effect. He got some toy balloons and borrowed lanterns from the ten cent store. Fifty cents worth of tissue paper was cut into streamers. It made a wonderfully bright lobby and sold a no-star attraction to increased business, though a share of the credit should go to Harold Lloyd, who shared the program.

A Capital Trademark

Good trademarks help materially to interest in a picture, and for "Judgment" the World Film Corporation has designed a set of especially effective electros for title, showing the black silhouette of a headsman against the title with an extra electro of the figure without the wording. These are shown worked into some capital display ads and teasers, but they are capable of being worked in a variety of other ways. It is one of the best advertising campaigns offered for a state rights feature in some time.

Selling the Picture to the Public

Col. Thompson Revives Glories of the Strand

It looks like old times to find a display like this in the Rochester papers. Last season Col. Thompson led the line with the effective work of Charles Bracker, but Bracker went over to clothing catalogues for the summer and Col. Thompson got the best he could with type. But for "Dream Street" he comes out with one of the best displays he ever produced. He must have trained up some other artist. Its chief value is the display it gains. It is all solid, almost massive. In the original 115 lines across three it is as prominent as a 24-sheet stand on the side of a white church. The only ornamentation is a lamp post and the silhouette of the girl, and yet every line is ornamental. It is not drawing, but a combination of the arts of the poster and the advertising writer. Those three panels, the title and the house name are as much a part of the drawing as the lamp post or the girl. Often you will find a splendidly drawn design which is hurt by the type addi-

CLOSE TO A MASTERPIECE

tions, and sometimes you will find type spoiled by the supposed attractor, but here the type must have been set by the man who drew the picture, so well does it fit in, and yet most of it is straight composition. Col. Thompson should send this display to the magazines which specialize in advertising. It will stand comparison anywhere.

—*P. T. A.*—

Unusual Attractor Won Much Attention

Although the design means nothing in this display for the Terminal Theatre, Newark, it did its work. It got attention. It is just an arbitrary form, but it combines the pull of black with the invitingness of white space and together the combination gets the eye and holds it. For all hand lettering, it is better than the usual work of the Terminal, and better by far than the Newark average. About the only thing we do not like about it is the half tones which dot the title. They are too small to be effective and yet too large to pass for imperfections in the plate. The use of an arbitrary shape is not usual, yet it is done now and then with excellent effect. You see this and you wonder what it is. By the time you have decided that it doesn't mean anything, you have read the text, which is the precise thing the management set out to get you to do. The artist has even succeeded in running the title right through the black without losing any of it, and this is something that happens only every fifth Friday. He does it by enclosing a white letter in a black line. Then when he gets into the black, he outlines the black line with a fine white line and you see the letter

William Fox
TERMINAL THEATRE
The William Fox WONDER PLAY
SECOND TREMENDOUS WEEK BY POPULAR DEMAND
"OVER THE HILL"
BREAKS ALL EXISTING RECORDS
The picture that sends you home to write your mother, OR—to call her a long-distance from New York, OR—to send her a larger check than usual, OR—To rush in on her with a bag and a gift.
presented at THE TERMINAL at Popular Prices
ONE SOLID YEAR on Broadway
MATS. 25 35 50
EVES. 25 50 75
AUGMENTED ORCHESTRA PRESENTING ORIGINAL SCORE - FOX NEWS - COMEDY

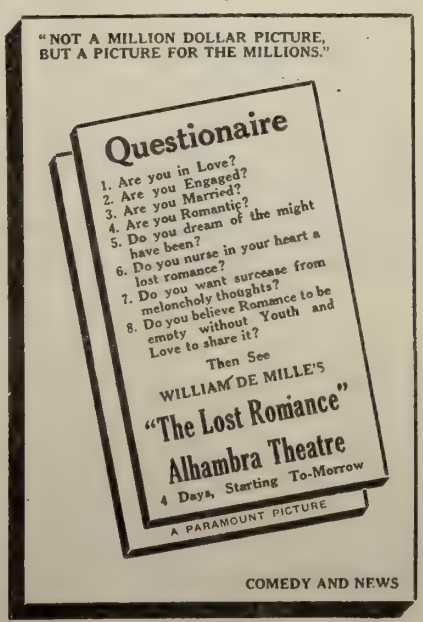
A NOVEL ATTRACTOR FORM

line as a thing by itself and not as part of the background. We can almost forgive him those portrait dots. Probably they look all right pasted onto the original drawing, but they do not look all right in the cut, and that is where they count.

—*P. T. A.*—

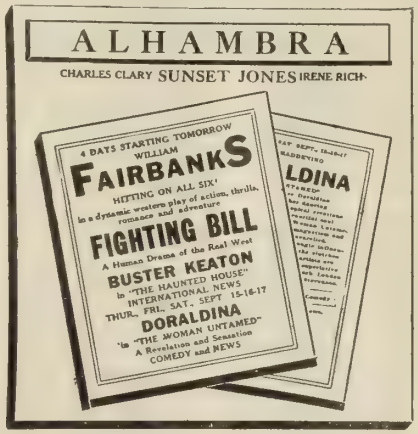
Fred Hathaway Devises An Attractive Design

Fred Hathaway, of the Alhambra Theatre, Utica, used a "questionnaire" for "The Lost Romance," using a double column, 85 lines, as shown in this cut. The eight questions all lead to the suggestion that you need to see the


"NOT A MILLION DOLLAR PICTURE, BUT A PICTURE FOR THE MILLIONS."
Questionaire
1. Are you in Love?
2. Are you Engaged?
3. Are you Married?
4. Are you Romantic?
5. Do you dream of the might have been?
6. Do you nurse in your heart a lost romance?
7. Do you want surcease from melancholy thoughts?
8. Do you believe Romance to be empty without Youth and Love to share it?
Then See
WILLIAM DE MILLE'S
"The Lost Romance"
Alhambra Theatre
4 Days, Starting To-Morrow
A PARAMOUNT PICTURE
COMEDY AND NEWS

HATHAWAY'S QUESTIONNAIRE

Paramount picture. He liked it so well that he used a double panel which repeated the questionnaire and added another for a display advertisement of the feature. This gave an even better result, though of course it required a larger space in which to get the display. Compromising between the two he evolved a third style in which one panel was placed over the other. In this case the lower was supposed to advertise the underlined attraction. Here



THE DOUBLE PANEL

the current production, in its last day, is given only a single line across the top, the upper half of the panel is given to William Fairbanks, whoever he may be, and the lower to the attraction to follow that. We believe that the prominence given the "Fairbanks" will not prove wholly good for the house. There is only one Fairbanks in pictures and when people read the name and find that it is not Doug, they will probably be disappointed and lose much of their enthusiasm. It looks all right in the display, but we do not think that it will work well for the box office. It would be better to reverse and play up the William, or at least to make the two names of equal type value. In this panel effect Mr. Hathaway has found something good and can get a design effect without having to pay for art work, though it probably means an extra cost to get this set. All special work is generally charged for at extra rates, but it gives drawn design effect with type clearness and would be better even though it cost as much as art work, which it probably does not.

—*P. T. A.*—

Jobelmann's Displays Show Good Proportions

William H. Jobelmann, of the Turner and Dahnken houses in San Francisco, sends in a set of displays for Katherine MacDonald in "Trust Your Wife," which evidence a nice sense of proportioning. In a single column for the Tivoli he makes the mistake of using a title partly white where it crosses a black design. It is a large question mark with "Could you?" "Would you?" and "Do you?" with the title just below, the three queries in the curve of the ?. The large question mark forms a good attractor, but some way should have been found to keep the title in a prominent letter. A sixty three lines across two gives a better result. Here he sets the title at the right of a black block lettered with the name of the star and mortised to let in some talk. This is much better than a portrait cut of about the same dimensions written across in white script. It looks well in the art proof, but we have our doubts about the result as it showed in the paper. The best display is 125 lines by 3, shown here. This is partly lettered, but the lettering is large and clear, and the lower part of the display is all in type. With space cost-

Selling the Picture to the Public

ing seven dollars an inch, it takes some nerve to leave so much space uncovered, but that white space sells more tickets than the type, since it gains attention for the type argument. The half tone is better chosen than in the space referred to above and is more likely to come through. If it does not, there is still enough line work to give display to the page. The border seems to be in imitation of a well known

MR. JOBELMANN'S BEST

type border, the Bulfinch, which is probably more often used than any other one border. This is drawn, but on the same lines. It gives a good display frame, and if you have no artist, you can probably obtain the border in the printing office. It has all of the value of a black border so far as getting attention goes, and it does not look forbidding. Mr. Jobelmann is doing very well.

—*P. T. A.*—

Another Pittsburgh House Gets in Line

At last the Olympic Theatre, Pittsburgh, has seen the light and has abandoned the light hand lettering which invariably got badly smeared in the printing. This 55 lines across two may not look as elegant as the old hand lettered stuff, but it can be read, which is

OLYMPIC THEATER
TWELVE STELLAR PLAYERS AND A SUPPORTING CAST OF UNRIVALED QUALITY—THAT'S WHAT YOU'LL SEE IN
CECIL B. DE'MILLE'S MASTERPIECE
"The Affairs of Anatol"
Wallace Reid
Elliott Dexter
Monte Blue
Theodore Roberts
Raymond Hatton
Theodore Kosloff
Gloria Swanson
Bebe Daniels
Wanda Hawley
Agnes Ayers
Julia Faye
Dolly Moran
By Jeanie MacPherson. Suggested by Arthur Schnitzler's play of the same name.
It is the Most Stupendous Production Ever Undertaken by Any Producer in the History of the Screen.
UMBERTA EGIZI and his Olympic Symphony Orchestra will render a special musical program with "The Affairs of Anatol"

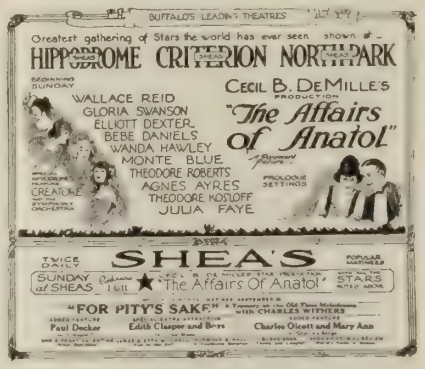
A PITTSBURGH REFORM

more than ever could be said for the old style. And this is not just a single change, for later displays also follow the same style. This space is legible and will sell tickets where the other merely served to paste in the scrap book. In time they will probably persuade the printer to experiment with better display, but after years of atrocious work they are at last getting something for the money they pay out to the Pittsburgh papers. They do some of the best lobby card work in the country, but at last they have found that the same style of work is not fitted to newspaper display and they are getting type announcements that are a vast improvement. Perhaps in time even the Pittsburgh page will be worth looking at. Sam Sivits led the way and the Olympic had the good sense to follow the example. But there are still others, and we hope that in time they, too, will see the light. When advertisers use type and insist upon getting good results, they will probably force the papers to employ men who can get the best results with type faces. More power to the Olympic!

—*P. T. A.*—

Shea Played "Anatol" at His Four Theatres

Mike Shea played "The Affairs of Anatol" at his four theatres in Buffalo, though the vaudeville house played it only the opening Sunday. This gave Harold B. Franklin a chance to spread himself on the combined spaces, and his artist produced an unusually good layout. This is about the first time that



AN UNUSUAL SHEA AD

they have departed from the usual form, and as such it shows what the artist can do in a larger space. It will be noted that he sticks to the plainest sort of lettering and even in this large space does not seek ornamentation at the expense of legibility. He is consistent in his work, for he knows that the closer he comes to type effects, the more easily he can be read. He is at his best in the smaller spaces, for there his ability to do small work permits him to shine. Most ment can letter fairly well in large spaces, but it takes a real artist to get the small lettering equal to type. We believe that this is the first time the Shea houses have all been given to a single attraction on the same day, but it is the best way to make a cleanup. Each house helps the other sell, not alone because of the combined advertising, but because it avoils competition.

—*P. T. A.*—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Makes Star Pictures the Selling Appeal

Moore's Rialto, Detroit, decided not to let "The Affairs of Anatol" have all the credit for all star casts, so the rather large display for "Experience" carries six star pictures, with

AN ALL STAR DISPLAY

the title and very little selling talk. "Lavishly Elaborate" and "An unusual supporting cast" are the extent of the argument in the display, which takes in 150 lines across four, but it is to be supposed that the selling on the lavishness of the production was accomplished in other ways. The papers give reasonably full press stories and the posted paper would also tell the story, so the suggestion of a star case probably influenced as many purchasers as would several hundred words of argument. This is an unusual layout, but it is good on that account, for a change in the manner of display will suggest a chance for the better in the picture, and the six star suggestion is a direct appeal that will get some help from the "Anatol" advertising. Many who know that there is a big all star picture coming will forget the name and, seeing all these cuts, will suppose this to be the much advertised picture. Later on they probably will go to "Anatol" too, and very probably both productions will please, so there will be no harm done. Between the picture that is over sold and one not talked about enough, our preference would be for the latter. It at least leaves something to the imagination.

—*P. T. A.*—

San Francisco Appeals Put Over "Anatol" Big

Jewett Bubar's second week appeal for "The Affairs of Anatol" at the Imperial Theatre, San Francisco, is better than the first, largely because the second display, which is reproduced here, is more open. For the first week he tried to tell it all in 180 lines across three, and that meant too much of a job. It takes more space

Selling the Picture to the Public

to properly put over twelve featured players, and while Bubar, with the assistance of Nick Ayer and Milt Sammis, not to mention Roth and Partington, the guiding heads, did as good a job as a good workman can, there was too much tolk in too much full faced type. In the second display he had less to say, for then he

Imperial
SECOND BIG WEEK
STARTING TOMORROW AT 11:00AM
CECIL B. DeMILLE'S
The AFFAIRS OF ANATOL
A PARAMOUNT PICTURE
WITH
WALLACE REID
GLORIA SWANSON
ELLIOT DEXTER
WANDA HAWLEY
BEBE DANIELS
THEO ROBERTS
AGNES AYRES
MONTE BLUE
THEO KOSLOFF
JULIA FAYE
RAYMOND HATTON
POLLY MORAN
Bear in mind—tomorrow morning at 11:00! Your local critics have given you reasons for the showing of "The Affairs" a second week:
"A menagerie of stars!"—Warren, News.
"Absolutely faultless!"—Swint, Call.
"Lives up to every promise!"—Driscoll, Chronicle.
"Smothering crowds constantly struggling to get in!"—Nunan, Examiner.
"One of the few pictures that can be enjoyed a second time and more!"—Calloway, Bulletin.
And BY ALL MEANS, REMEMBER! Your favorite seat can be more easily attained at MATINEES!

THE SECOND WEEK AD

could talk about the hit the show had made, and ride on the first announcement. He is up to his bad trick of slashing his black letters, but it probably will not show in the reproduction, for the lines are not very pronounced, and look more like imperfect printing, save that they are so regular. About the best line is a trailer in the first display, apparently put in as an afterthought since it is not within the frame. It reads "This is the picture you have been waiting to see for a year. You'll talk about it ten years after." Both displays stress the desirability of coming to the matinees, for they are getting more people than they can take care of and want to distribute the load. One of Bubar's best in a long time was the second week for "The Old Nest," which is a model of open display.

—P. T. A.—

Newark Advertisement Has Too Much Drawing

Adams Brothers Newark Theatre is another to overstuff the advertising space with hand drawn stuff. The artist appears to have drawn in a design and then lettered in announcement wherever he could find a blank space. The result is that instead of showing a striking announcement, it is all a part of the paper and does not stand out. Possibly the artist was afraid he would be fired if he did not use up an entire bottle of ink on the design. He seems to know nothing about the display value of white or to understand that there is anything to display work. He seems to feel it is duty to put it all in. The result is that he overshoots the mark and gets a display which does not attract because it is full of ink. Leaving the design and then setting the announcement in type in such proportions that there was a border of white might have been better, but there is too much attractor for the space. That could have served a half page display and here it is jammed into less than a quarter. Drawing should be used to attract attention to the text advertisement. Generally if it does that, it does all that is required. Now and then there is something which can best be sold through picture, but even here some type is

SOME INK FROM NEWARK

needed, and there should be room for the type to get elbow space. Crowd until there is no open space and the advertisement loses a great deal of its value. The artist has made a very poor job of this.

—P. T. A.—

Sells "Mother o' Mine" in Cut and Argument

Edwan Forrest Young, exploitation man for the Alhambra Theatre, Indianapolis, had developed a very effective display for Tom Ince's "Mother o' Mine" in which the artist's design is no more highly colored than the dramatic

AN EFFECTIVE COMBINATION

description alongside. The scene is the big punch in the play, the automobile rushing across the track in front of the locomotive, with a thundercloud and lightning an' everything. Alongside is a bank of six point which tells all about it. S. Barret McCormick trained Indianapolis to read six point in its amusement advertisements, so this is perfectly safe work, and Young makes the hectic novelist look pale and colorless when he dashes into descriptive work. He builds up on the cut, without getting away from the idea, and the combination would pull the money out of almost anyone's pocket. On the left he advertises a free matinee Monday when anyone will be admitted who bears a bunch of flowers from their own garden, the bouquets being taken to the hospitals by the Salvation Army and there given to mothers who lie ill. This gets to the house many who will go out and talk up the play to those who have not yet seen it; which is the best service performed by the free matinee when the play it is supposed to help is worth while.

—P. T. A.—

Made a Comedy Ad for "Dangerous Curve Ahead"

One of the most striking advertisements S. Barret McCormick has produced for the Allen Theatre, Cleveland, was done for "Dangerous Curve Ahead." The Sunday display carried an illustrated road map, as shown in the cut, with the dangerous points clearly pointed out, and plenty of curves. It dropped 150 lines across four and made a sizable space, but it was worth

McCORMICK'S COMEDY AD.

the space, for it suggested the play without telling anything about it, and it told it with a laugh, which makes it worth twice as much as a serious argument. If you can make them leave you with a smile you are fairly certain they will come back to have the laugh out with you, and this has the additional value of leading the reader over the road, down into the right hand corner and winding him up at the left where he can read of the other features. Not the least of the points is the fact that theer is only one heavy point, and that is the target which gets over the title and probably hooks up with a lot of similar street stuff. That is one of the advantages of this Goldwyn picture. The target works in all forms of advertising and they all hook up to each other.

—P. T. A.—

Building Up

One of the neighborhood houses over in Brooklyn got the poster rights to an old shack across the street from an opposition house. The shanty, an abandoned real estate hut, was considerably higher than a six-sheet and about twice as wide. Two block sixes were posted at the top the first week, and the second week the posters were placed just below the signatures on the first, while the third week the next were again pasted so that the first two signatures show. The result is a triple reading of the house name above the current announcement. When there is a washdown the posting is repeated until the old effect is reached with the third week. Tell your bill poster about this. He may be able to use it.

"Never Weaken" Booked in a Large Number of Theatres Throughout Greater New York

With its initial New York showing this week at the Capitol Theatre, Harold Lloyd's "Never Weaken" will have the greatest presentation in Greater New York ever accorded a Harold Lloyd production. For the week of November 13 "Never Weaken" will be featured at the Brooklyn Strand by Managing Director Edward L. Hyman, who expresses his enthusiastic opinion of the comedy in these words:

"Harold Lloyd in 'Never Weaken' is one of the best comedies that I have ever seen, and I feel that I am not extravagant in my praise. If this first of a series of new comedies by Harold Lloyd is a sample of what the others will be, I can forecast a new place for the Lloyd kind of entertainment in the amusement line.

"'Never Weaken' shall have top position on the program of the Brookly Mark-Strand Theatre." It is Mr. Hyman's intention also to give the film one of his characteristic presentations, according to reports.

During the week beginning November 20, no less than twenty-seven first-run theatres from 42nd street, north, all houses of the U. B. O. Fox and Loew Circuits will show "Never Weaken" day and date. After which their theatres in Lower Manhattan will follow for a eek's day and date showing. Then, in turn, the Brooklyn theatres will have their week's day and date run. In addition to this big circuit booking, the comedy will be shown at the Sheridan Square and the New Metropolitan, both independent houses, day and date with the circuit theatres in their respective zones.

SCENE FROM "LOVE NEVER DIES," A KING VIDOR PRODUCTION FOR FIRST NATIONAL RELEASE

Hodkinson Gets Charles Urban Special for Disarmament Week

Claiming a distinct beat in motion picture circles by the acquisition of the first "News Special" ever produced, the W. W. Hodkinson Corporation this week announces for release on Sunday, November 13—the day before the Disarmament Congress opens in Washington—a one-reel Charles Urban Special entitled, "Permanent Peace."

From a total of more than 60,000 feet of film, Mr. Urban's staff, augmented by experts from the Hodkinson office, have labored nearly two weeks to crowd into this single reel an exhaustive study of the principals and events in world affairs which have led up to the meeting of the history-making congress which President Harding has assembled in this country.

Not a scene of the various events or poses of the world-famed principals shown in this reel have ever been seen before on the screen, it is said. Culled from scenes shot at the Versailles Congress, from private conferences of the allied war lords during the titantic struggle on the western front, from previously censored views of the British Grand Fleet—the Charles Urban Special, presents a most spectacular and instructive resume of events and personages.

Paramount Film to Be Released on November 13

"Ladies Must Live," the last production made by the late George Loane Tucker, creator of "The Miracle Man," is scheduled for release by Paramount November 13. The picture is presented by Mayflower Photoplay Corporation and features Betty Compson in the leading role.

The picture was adapted from a novel by Alice Duer Miller, which appeared in serial from in a widely circulated magazine. It deals with the troubles of certain women who, since ladies must live, plan to make that living as easily as possible. Miss Compson plays the role of a young girl who has been reared by her rich brother-in-law and whose penniless father plans to marry her off to some rich man in order that his income, derived from his son-in-law, may be increased. But there is another woman who has similar plans to obtain an easy living and the two clash with interesting results, according to reports.

Robert Ellis plays opposite Miss Compson, while Jack Gilbert and Mahlon Hamilton have roles of almost equal importance.

Travers Is Star in "Big Timber"

Enthusiastic about the big out-of-doors feature, temporarily entitled "Big Timber," which he has just finished producing in Sydney, Nova Scotia, for future Playgoers' Pictures release by Associated Exhibitors, John W. Noble arrived in New York City this week to complete the cutting and titling of what he expects will be one of the most gripping and powerful Canadian woods subject ever filmed. The production was made in the Sydney studios of the Maritime Motion Picture Company, under Mr. Noble's supervision, and has as its star Richard C. Travers.

An All-Oriental Cast in R-C Film

An all-Oriental cast, embracing artists who have come to this country from China and Japan and have won their spurs through sheer merit Robertson-Cole says, will appear in Sessue Hayakawa's next R-C production, "Street of the Flying Dragon." Hayakawa and his wife, Tsuru Aoki, have the leading roles.

YOU SAID IT MR. ZUKOR!

Your four-page colored insert in eulogy of POLA NEGRI is a worthy tribute to a real screen artist.

The Independent Exchange men must be quite in accord with you, from the way the inquiries are coming in on Pola Negri in "The Polish Dancer," the best State-Right "buy" of the season.

How about you, Mr. State Right Buyer? Do you want a real box-office attraction for your territory; a star that stands out as among the greatest on the screen today?

If your territory on

POLA NEGRI in "THE POLISH DANCER"

is still open, snap it up. "A word to the wise is sufficient."

JESSE A. LEVINSON

1600 BROADWAY **7697 BRYANT** **NEW YORK CITY**

In the Independent Field

Arrow Film Signs Two More Comedians

Arrow Film Corporation announce the signing of two stars to make a series of comedies to be known as the Mirth Quake Brand. These stars are Billy Franey and Ralph O'Connor, both very well known in the comedy field.

This arrangement was made by W. E. Shallenberger, president of the Arrow Film Corporation, during his recent visit to the coast.

This series completes the schedule of the Arrow Comedy Franchise, which will be fifty-two two-reel comedies to be released one a week. Others on the schedule are Arrow Speed Comedies, Arrow Cruely Wed Comedies, Arrow Broadway Comedies, featuring Eddie Barry and other famous funsters.

"Shadows of Conscience" to Be Handled on State Rights Basis

"The distinctive merits of 'Shadows of Conscience' make it an especially suitable subject for the independent market," said W. D. Russell in announcing that this super-production will be sold on the territorial-right basis. This decision follows an introductory campaign by which exhibitors on the Coast, in the Middle West and in the East have been familiarized with the picture, which has had several successful trade showings.

By releasing "Shadows of Conscience" through the independent exchange, Mr. Russell has further expressed the confidence in the state-right buyer and the latter's facilities for exploitation, which he considers responsible for his success in handling a number of productions in the past.

Having been called "An American Classic" by Russell Productions, "Shadows of Conscience" is described as a drama of the vivid, authentic type. It is not what is usually known as a "Western." It presents photographic glimpses of life in this country fifty years ago, and combines history with melodrama.

"'Shadows of Conscience' has proved its worthiness of the method of marketing which demands special salesmen, advertising and exploitation. Everywhere that it has been shown the characteristics that have marked it as a decidedly individual attraction have been the source of comment," says Mr. Russell. "It has been recognized as a feature that will give wide play to the imagination of the showman, and the particular attention which it deserves can best be appreciated by the wideawake states-right buyer."

Auspicious trade views have been held in Los Angeles, Chicago, and New York, and the reviews both in the trade and daily press have been extremely gratifying.

Although the background is Western, the story is said to be broad enough and human enough to appeal to admirers of any type of screen drama. Real interest has not been sacrificed, and while there is an abundance of strong action and exciting climaxes, the melodrama has not been accented to an extreme degree.

Bob Horner and Fred Hirons Head Western Classic Company

Western Classic Film Company's productions will be distributed under franchises awarded to state right buyers. Bob Horner, who is supervisor of sales, was formerly connected with Paramount, Selznick and Universal, and produced two subjects released by C. B. C.

Associated with Mr. Horner on the Pacific Coast is Fred Hirons, who is looking after the business end, while Luther J. Pollard will handle the firm's business in Chicago. The company plans a new series of five-reel productions on which work will be started at an early date.

Mr. Horner believes that the independent field at the present time is overflowing with opportunities for the wideawake man. He announces that it is the aim of the company to dispose of the series of twenty-four two-reel westerns on a basis that will be attractive to state right exchangemen. The first four subjects have been completed. No particular star is featured.

Fred Balshofer Offers Novelty Series of Western Two-Reelers

Fred J. Balshofer has under preparation a novelty in film releases. It consists of a series (not a serial) of two-reel westerns, each complete in itself, yet continuing the adventures of the same set of characters throughout.

The series, which will be issued at the rate of one subject each week, and consisting of twelve subjects, is called "The Three Buckaroos" and details the fortunes of three initerant cow-punchers, boon friends and companions, who by virtue of their creed of seeing fairness done become involved in a series of adventures revolving about the hero and his sweetheart.

The dress of the Buckaroos is as picturesque as their ideals, they are clad in white buckskin trousers and white shirts, wear black boots and sombreros and ride black horses.

Mr. Balshofer announces that these films are being made in virgin territory in the West, seventy-five miles from a railroad, among small towns which splendidly represent the romance of the cast fifty years.

The Direct Film Corporation of New York will distribute this series on the state right market.

Myriad Buys Film

Myriad Pictures Corporation of 729 Seventh avenue, New York, have secured rights to "Shadows of the West" for New York City and Northern New Jersey.

Willard Mack Author of Third of J. W. Society Drama Series

Willard Mack, well known both as an actor and a writer, and who has to his credit a large number of stage as well as screen productions, is the author of "For Your Daughter's Sake," the third of the J. W. Film Corporations series of society dramas which is scheduled for immediate release on the independent market.

For this production, directed by Burton King, and in which Grace Darling is starred, Mr. Mack is said to have originated an unusual plot with a delightful surprise climax.

Rod LaRocque, who shared honors with Grace Darling in "The Discarded Woman," also appears opposite her in this production. Another promiment member of the cast is Anders Randolf, who has been both starred and featured in a number of productions, while Nita Naldi is cast as a vampire. James Cooley, Stephen Gratton, Alice Gordon and Virginia Valli are also members of the cast. This production is said to be one of the strongest of the series from a box-office standpoint.

Foreign Sales on Warner Features

Apollo Trading Company, controlling the foreign rights to the Warner Brothers production, "Why Girls Leave Home," announces the Australian rights have been purchased by the Australasian Films, Ltd.

Harry Cohn Visits Eighteen Theatres

Visiting eighteen houses in a week to see how audiences take Hallroom Boys Comedies, which parts get laughs and which fall flat is Harry Cohn's record during the past week. Mr. Cohn, who is now in New York, believes a producer should keep in close touch with the wants of exhibitors and decided the best way to secure first-hand information was to watch the way audiences react. His visits covered all sections of New York and he covered five or six performances each day, small houses as well as large ones. He is making a detailed report to carry back to the coast for use in new Hallroom Comedies in which Sid Smith is featured.

Striking Set for "Pasteboard Crown"

A striking set in connection with the production of "The Pasteboard Crown" which Travers Vale is filming required the erection of a theatre for which it was necessary to use the entire stage space of the Peerless studios, and several hundred extras were required as the scene also including the auditorium on the opening night of a play.

This production is the first of a series of pictures which Mr. Vale is directing from Nathan and Semerad and for which an unusual cast of prominent players has been assembled.

Lee and Bradley Offer New Film

B. H. Throop, president of Pashe Film Corporation, announces that its first Rubye DeRemer picture, "The Unconquered Woman" will be offered to state right buyers by Lee & Bradford. Immediately after securing a print, Mr. Lee screened it for Harry Segal of Pioneer, of Boston and Rollo of the Rollo Sales Corporation, who contracted for their respective territories.

The locale of the production is laid in the frozen north. The negatives are now being cut and a campaign will be started on this picture within a short time. Messrs. Lee and Bradford recently entered the independent market with "Determination" and "The Atheist." This is their third and they plan to release a total of six productions during the present season.

In the Independent Field

Strauss Heads New Company Offering "Tears of the Sea"

Malcolm Strauss has been elected president of the Associated International Pictures. Those who will serve on the Board of Directors with him are Charles Presbrey, Louis Meyer, Paul Meyer, Benjamin Kaye and George S. Hellman.

The titling and editing of "Tears of the Sea," its first attraction, is rapidly nearing completion under the supervision of Mr. Strauss. This is an original story written by Sem-Benelli, author of "The Jest," and features Isabelle Savery, the noted English beauty.

The story is defined as a tale exotic in scope and finished in execution, with powerful force and fidelity. Its plot concerns the escapades of a dissolute French nobleman who married for wealth and of an unhappy woman who sought to avenge herself on the daughter of the man who wronged her.

Virile suspense and stirring action are also manifested in the picturesque settings by the scenic artists, and it is said to be an unusual combination of modern art and motion picture production.

Kineto Selects Eleven Authors

The Kineto Company of America announces that eleven of the twelve authors who will be included in the "Great American Authors" series have been selected and that the series will include such men as John Greenleaf Whittier, James Russell Lowell, Ralph Waldo Emerson, Nathaniel Hawthorne, Edgar Allen Poe, and Oliver Wendell Holmes.

Considerable difficulty, however, is being experienced in the selection of the twelfth of the series. The choice has narrowed down to two names, Walt Whitman and James Whitcomb Riley, and it is expected that a final selection will not be made for some time.

"Chic" Sale Gets Newspaper Praise

The enthusiastic reception which Charles (Chic) Sale has been meeting with on his vaudeville tour of the country continues unabated, according to advice from Exceptional Pictures Corporation, producers of Mr. Sale's first screen production, "His Nibs," in which he portrays seven distinct characters.

Many of the critics in the daily press while praising his work in vaudeville lament his absence from the Winter Garden shows and point out the fact that the roles he plays in the motion picture are counterparts of his stage characterizations.

Mr. Sale's most recent appearances as a vaudeville headliner were in Cleveland and Milwaukee. The Milwaukee Sentinel says "The audience adored him and wiped its eyes as he finally departed," while the News praised his quiet drolleries and keen insight into human nature. The Cleveland News says his work stands out as a gem in any program.

Sixteen Stars in "Screen Snapshots"

Sixteen stars will be shown in the "Home Life" issue of Screen Snapshots distributed by Jack Cohn and Louis Lewyn through Federated Exchanges. The list includes Elsie Ferguson, Mary Pickford, Douglas Fairbanks, Norma and Constance Talmadge, Richard Barthelmess, Wallace Reid, Harry Carey, Bessie Love, Tsuru Aoki, Lester Cuneo, J. Warren Kerrigan, Mary MacLaren, and Baby Peggy. The reel is made up entirely of shots of stars in their homes.

Three well-known screen figures, Albert Roccardi, Evelyn Greeley and Jane Jennings, who will be seen in "The Paste Board Crown," a Travers Vale Production, adapted from the novel of the same name by Clara Morris

Graphic Offers Two Features

"The Fountain of Youth," a foreign production acquired recently by Ivan Abramson, will be launched by the Graphic Film Corporation in the near future. The first public screening of the feature, an allegorical story based on Faust, will be held in a few days.

"The Hypocrites" is being offered in New York and New Jersey territory by the Graphic Film Corporation. A sales campaign which includes special novelty throw away literature, is being mapped out by the latter concern for the film, which is a George Loane Tucker production. Elisabeth Risdon has the leading role.

Pacific Offers Two Big Films

Another of the Saturday Evening Post's stories, of the Billy Fortune Series, "The Able Minded Lady," by Wm. R. Leighton, is being adapted to the screen by the Ollie Sellers Productions at the studios of the Pacific Film Company. An all star cast has been selected, headed by Henry B. Walthal. Supporting him is Elinor Fair, Helen Raymond and Elliott Sparling. It will be followed at intervals of two months by other feature productions. The first picture produced by Mr. Sellers on the new program was the Saturday Evening Post story, "Double Stakes." It was also written by Leighton. Gladys Brockwell stars, supported by Jack Curtiss, Al Hart and Hazel Dunning.

Third Witwer

Two Witwer comedies, which Fidelity Pictures Corp. will distribute, have already been completed and work on a third one which will probably be titled "Once a Year" will begin in a short time. This is a Christmas story. "Bill" Smith, of Fidelity will start on a sales trip to Chicago and the middle west within a short time.

Two New Series

Second National Pictures Corporation is planning to produce a series of features with a well-known female screen star and another series in which an equally well-known boy actor will have the leading role.

Thirty Per Cent. of Territory Already Sold on "His Nibs"

L. L. Hiller, president of "His Nibs" Syndicate, Inc., which is handling the distribution of unique feature production in which Charles (Chic) Sale is starred, has reported to Exceptional Pictures Corporation that the advertising and reviews in the trade press have had a great effect in stimulating both the inquiries and actual sales.

Mr. Hiller's report carries the information that in the one week following his corporation's announcement that it acquired the rights to "His Nibs," thirty per cent. of the territory had been disposed of, and taking the large number of requests, he feels confident that the seventy per cent. remaining will be closed before the Christmas holidays.

Schlesinger Buys

The foreign rights of "The Sin of Martha Queed," which was acquired for domestic distribution by the Associated Exhibitor's, Inc., last week, have been sold to Gus Schlesinger. "The Sin of Martha Queed" is an Alan Dwan production, with a cast headed by Mary Thurman and Niles Welch. This is Mr. Schlesinger's first big release for foreign distribution. "The Sin of Martha Queed" is now available for screening purposes to resident foreign buyers.

Alexander Buys Rights to Series

William Alexander, president of the Alexander Film Corporation, has purchased the entire series of twelve two-reel Irving Cummings Canadian Mounted Police productions for Greater New York and Northern New Jersey.

The deal was closed between Mr. Alexander and Irving M. Lesser, head of Western Pictures Exploitation Company of Los Angeles, who is spending a few days in New York City prior to his return to the west coast.

Buys Prizma Film

Harold H. Horton reports the sale of the five-reel feature travel story, "Bali the Unknown," in Prizma color, to Greiver Productions of Chicago, for Northern Illinois and Indiana.

In "Conquering Power" Ingram Outdoes "Four Horsemen" Says the National Board of Review

"'The Conquering Power' is one of the most consistently beautiful things the motion picture makers have yet shown," is the way the National Board of Review of Motion Pictures sums up its impression of the Rex Ingram production for Metro in its critical bulletin, "Exceptional Photoplays." The bulletin is devoted "to an impartial and serious critique of the best in photoplay production and is issued as often as the appearance of exceptional photoplays permits."

"The arrangement of sets and of the human figures in them, the lighting and the photography call insistently for superlatives," says the reviewer of "The Conquering Power." "Often enough a few beautiful shots have made memorable bits in a picture, but here is one where the whole thing keeps close to its best in satisfying the artist's eye. There is no gasping at the unusual and sudden loveliness of some close-up, because loveliness characterizes the entire picture."

Mr. Ingram's direction, the reviewer asserts, is "an advance on his work in 'The Four Horsemen.' He has chosen his types excellently and reproduced the atmosphere of a French provincial town with remarkable faithfulness . . . Alice Terry could easily have been tiresome with her sweetness and her virtue and her tears, and she isn't—she is always human and interesting. Rudolph Valentino has been given a part not unlike the one he had in 'The Four Horsemen'—a fop and a spendthrift made into a man by grief and love—which he brings to life effectively and attractively."

The review concludes:

"Anyone who wants to put forward an example of what our own producers can do in the field of grim fantasy, in competition with some of the things that have come to us from across the water, can safely rely upon that desperate scene of Grandet's end, where the miser finds himself imprisoned with his hoarded gold. Here there is displayed an unusual scope of technique, in the presentation of images suggesting madness and horror, that stirs the mind of the audience to grasp the psychological significance of the action at this point so that each detail visualized becomes a histrionic factor. The cobwebby room with its one dusty streak of light, the rocking cradle, the pulsating heap of coins, the closing walls—it is all managed with the kind of imagination that turns out top notch horror stories—the kind we are in the habit of expecting only from Germany."

"The Conquering Power" is an adaptation by June Mathis from Balzac's "Eugenie Grandet." The photography is by John F. Seitz and the technical direction by Ralph Barton, the poster artist, and Amos Myers.

Author Defends "Cave Man" Hero in "The Sheik"

The publicity department of Paramount has succeeded through the co-operation of its London office, in obtaining directly from Edith M. Hull, author of "The Sheik," which, picturized by George Melford, opened Sunday simultaneously at the New York Rivoli and Rialto theatres, the first real information to be published concerning the author herself and the novel which today is among the best selling works of fiction.

Mrs. Hull is the wife of an English army officer and has spent much time in traveling in nearly every civilized and semi-civilized country in the world. She writes that she spent an entire winter in Algeria, near the very scenes she describes in "The Sheik," though she disclaims any personal harrowing experiences that might have served her as "copy" for the book. It was shortly after the outbreak of the war, when she had been left alone in India by her soldier husband, that she conceived the story.

SCENE FROM GOLDWYN'S "THE MAN FROM LOST RIVER"

"I have been much criticised in America for the so-called 'cave-man' methods of my hero," writes Mrs. Hull. "I don't wish to start a controversy on the subject or to defend the callous brutality of Ahmed Ben Hassan. His life and up-bringing were not those of the man one ordinarily meets with in society. But I am old-fashioned enough to believe that a woman's best love is given to the man whom she can admire and whom in her heart she recognizes as her master."

Y. W. C. A. Endorses Arliss Picture

"Disraeli," starring George Arliss, and released through the United Artists, has won the indorsement of the Young Women's Christian Association of Bangor, Me., where this big production was recently shown at the Park Theatre.

A letter of indorsement, signed by Martha T. Hopkins, general secretary, and other officials of the Bangor branch, said: "We, the secretaries of the Bangor Y. W. C. A., wish to express our appreciation of the splendid picture shown last week. We refer to the production of 'Disraeli' which was clean, entertaining and instructive."

Paramount Gets News of Success

Echoes of the record-breaking success of Paramount Week are still coming to the Paramount home office. The latest advices on the big sales event came all the way from the Far East, where the week was celebrated in motion picture theatres just as it was in those of the United States. Managing Director John W. Hicks, Jr., of Feature Films, Ltd., Paramount distributors in Australasia, has reported the greatest week's business in the history of the company.

In the Philippines, where Paramount pictures are distributed by the firm of France & Goulette, the leading theatres throughout the Islands united in making their first annual Paramount Week an event of national importance.

Richard Barthelmess
Alice Brady
Alice Calhoun
Helene Chadwick
Douglas Fairbanks
Geraldine Farrar
Elsie Ferguson
Lillian Gish
Dorothy Gish
Louise Glaum

20 TALKS

20 PORTRAITS

20 AUTOGRAPHS

D. W. Griffith
Charles Hutchison
Mae Murray
Nazimova
Mary Pickford
Gloria Swanson
Norma Talmadge
Constance Talmadge
Pearl White
Clara Kimball Young

INTIMATE TALKS WITH MOVIE STARS

By EDWARD WEITZEL
Associate Editor of Moving Picture World

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Keeping in Personal Touch

By FRITZ TIDDEN

WHEW, what a week. Beside a set of holidays needing celebration, it has been rather a gala seven days for the industry. On Sunday evening John Emerson and Anita Loos showed to an invited audience their new production, "Red Hot Romance." On Monday evening there were two events, the A. M. P. A. dinner at the Cafe Boulevard and the American premier of the Asta Films, Inc., production of "Hamlet," featuring Asta Neilson as the melancholy prince. On Wednesday, the latest Mae Murray picture, "Peacock Alley," was presented before an invited gathering at the Hotel Commodore.

* * *

Last week's Satevepost published a story that illustrates that carefully arranged and legitimate material may be placed in important places, where they will be of immeasurable benefit to the company concerned and not appear as publicity, which the Post fights shy of. The article in question is called "It Looks Easy" and was written by Homer Croy. It outlines the making and points to the publicly little known dangers of photographing the familiar news reels. The article is well handled and although much of the details are well known to those in the industry it

"What No Man Knows" is variously estimated

has interest for everyone in or out of the business.

Two companies' photographers are mentioned but outstanding attention is given the Pathe cameramen and the Pathe News. All of the illustrations were furnished by Pathe. Full credit for the idea should be given Joe Reddy, who arranged with Croy to do the story. It certainly is valuable stuff for Pathe, and Joe should have another feather in his cap.

* * *

Elinor Glyn is on her way back to the United States to collaborate in the filming of Gloria Swanson's next Paramount picture, "Beyond the Rocks," which is from an original story written especially for Miss Swanson by Mme. Glyn.

On her arrival in this country, Mme. Glyn will go directly to Hollywood where she will work in the Lasky studio with Miss Swanson, Sam Wood, Miss Swanson's director and the continuity writer. Production of the picture will begin in the near future upon the completion of Miss Swanson's present picture, "The Husband's Trademark."

* * *

F. B. Warren has resigned as president of the F. B. Warren Corporation. He has sold his interest in the company to Wid Gunning, thereby giving Wid complete ownership of the organization.

Warren is going to take a vacation, beginning next Monday, on a hunting trip in Maine.

* * *

Paul Lazarus has been appointed assistant general sales manager of United Artists. Debonaire Charlie Moyer has been promoted to succeed Paul as director of advertising and publicity.

George M. C. Fowler has joined the F. B. Warren Corporation in an executive capacity, succeeding P. J. Richrath, resigned. The latter has not announced his future plans.

* * *

Doraldina, dancer and picture star, starts next week on a personal appearance tour for Marcus Loew to his Canadian theatres in conjunction with "Passion Fruit," her recent Metro release. She will be gone six weeks.

The extreme of economy is practiced when one laugh is distributed over a single film comedy.

WILL ROGERS AND SHAKESPEARE, OR VISA VERSA

A striking poster made by Frueh, one of the foremost artists of his kind now painting, for "Doubling for Romeo," starring Rogers, and released by Goldwyn. The producing company is to be congratulated for breaking the ice for Frueh's remarkable posters in the picture industry. They are real art and fine advertising material

Raymond Wells, director general of Sacred Films, Inc., of Burbank, California, arrived in New York this week for a limited stay.

* * *

The De Luxe Film Corporation, of Philadelphia, will give a banquet in honor of Grace Davison, star of a series of productions released by Arrow and distributed in the Pennsylvania territory by the De Luxe organization, on the evening of November 16.

The fourth of Harry Reichenbach's amusing series of "Foolish Wives of History" is:

"BLUEBEARD'S LAST WIFE"

Bluebeard who lived in the long ago before Henry Ford discovered the rattle had a penchant for doing away with his versus by means of a sword.

Bluebeard was born and bred in Kentucky, his beard having been inspired by the far famed blue grass of the homeland. His first wife lost her reason, then her head, others followed in rapid sequence until the last one, who by the way, was nobody's Hamlet.

Bluebeard was wont to journey to the nearby city from his abattoir and on starting one day he cautioned his wife thus: "In that closet are a number of secrets which I have kept from the world lo these many annums, I do not want you to go noseying around in there. If after I return I find that you have looked into that closet, I shall cut your head off and throw it in your face."

Bluebeard knew not the frailties that are feminine. He should have been wiser with ten wives carrying the scandal into him every day, but he was not. So he blew cityward.

Hardly had his hand touched the throttle of his Chinese Mercedes chariot, when Mrs. Bluebeard began snooping.

She grabbed her hubby's Sunday trousers, fished out his keys and within an instant was at the keyhole of the prohibited door. In another instant she was looking inside.

Vermouth, Scotch, Creme de Menthe, Gin and assorted bottles of hootch of other species were pilea

Most men could quickly decide between "Handcuffs or Kisses."

high, and as she started to slam the door, Bluebeard burst open another portal and confronted her. He had forgotten his muffler and returned for it.

When he got through with his final wife, a muffler would have been surplus habiliament for her and thus another foolish wife had gone.

Shortly after that, Bluebeard himself, worn and tired, selected a bottle of what he thought was pure gin and died in agony from ginger ale poisoning.

NO. 5: NOAH'S WIFE

* * *

This week Will Rogers is making simultaneous appearances on Broadway. Right across the street from himself, to be exact. The Capitol Theatre is playing his short picture, "The Ropin' Fool." On the Winter Garden vaudeville bill Will is playing in person.

* * *

Norma Talmadge left for California November 8 to make her next production in Hollywood. Constance has already arrived in Los Angeles, and the sisters will visit Natalie, who recently became Mrs. Buster Keaton, for a few weeks before starting their new productions.

Constance Talmadge has bought an original story from Edgar

"The Gold Diggers" have put the pick in pictures.

From "What Can You Expect?" they have made a photoplay titled "Short Skirts."

Selwyn, especially written for her, and temporarily titled "The Divorcee," which will be directed by Sidney Franklin. Norma's next picture will be "The Duchesse De Langeais," adapted from the story by Balzac.

The Talmadge studios have been taken over for a year by the Selznick Corporation.

Last Saturday evening, November 5, Robert Vignola was host to fifty-four guests at a dinner dance which he gave in honor of Norma Talmadge and Joe Schenck. The affair was held in the Castle Cave restaurant.

Among the guests present were Mrs. Talmadge, Dr. and Mrs. A. H. Giannini, Mr. and Mrs. J. D. Williams, Mr. and Mrs. Harry Schwalbe, Seena Owen, Fay King, Sidney Olcott, Mae Murray, Robert Leonard, Mr. and Mrs. Felix Feist, Alma Reubens, Dr. Daniel Carson Goodman, Anita Loos, John Emerson, John McCormick, Arthur M. Brilant, John Considine, Lillian Gale, Billee Adams, Philip Carle, Mrs. Walker, Antrim Short, Phil Masi, Mr. and Mrs. Ira H. Morgan, Edward Jose, Herbert Brennon, Mr. and Mrs. Sol Lesser, Corinne Barker, Lew Cody, Renee Davies, James Quirk, Julius Steger, Milton Fishel, Billy De Beck, Myron Selznick,

"Whatever She Wants"—she usually gets.

David Selznick, Mr. and Mrs. John Dietz, Mr. and Mrs. Forrest Stanley, Irving Berlin and Helen Lindroth.

* * *

An amusing story is told of the exchange of courtesies between a certain well known film executive and Harry Reichenbach, who, beside his other duties, is handling the publicity for "Lillies of the Field," at the Klaw Theatre. The film man recently held an invited first night showing of one of his big pictures and sent Harry a pair of seats. The latter did not look at the tickets until he arrived at the theatre, when he found that he was to sit in the last row of a large house. Harry did, but all the time vengeance boiled within him.

Shortly after his chance came. The executive heard that Harry was doing the publicity for the legitimate show and thought that he would exchange courtesies, and called Harry on the phone to ask for seats. Harry refused to give them to him and stated that the film man ought to buy them anyhow. Then Harry called up the Klaw Theatre box office and told the treasurer that when Mr. ——— phoned to buy seats to tell him that the only ones left were in the last row. The scheme went through on schedule as the executive could go only on that particular night. Harry thereupon stood in back of his friend and gave him a razzberry. And as the film man left the theatre Harry told him that his only regret was that there were no pillars in the house.

* * *

A. MacArthur, Jr., at one time advertisement manager of Moving Picture World, and for many years one of the best known figures in the advertising and trade journal field of the film industry, has been appointed to the position of director of publicity of Mack Sennett productions, with headquarters and executive offices at the Sennett studios in Los Angeles.

George Shor rises to remark that Hugo Riesenfeld cannot sleep nights since he made a most horrible error. He wishes to correct this terrible mistake. It seems he stated the other day, on the spur of the moment, that 20,000 *persons saw "The Sheik" at the Rivoli and Rialto Theatres on Sunday. After a careful tabulation of tickets sold at the two box offices he finds that there were only* 19,824 *persons, a difference of* 176.

* * *

W. E. Shallenberger, president of Arrow, returned this week from a brief trip to the coast.

MAE MURRAY

Who, with her husband, Robert Leonard, acted as hostess in the ballroom of the Hotel Commodore, where her latest picture, "Peacock Alley," was given a private showing November 9. The picture will be released by Tiffany Productions

Question-able Film Titles:
"What's Your Husband Doing?"
"Is Your Sweetheart False?"
"Do Husbands Deceive?"
"Should a Woman Tell?"

The idea of "seeing ourselves as others see us" is the latest method of finding the flaws and learning correct stroking of the Yale crews. Crew practice recently was featured by Head Coach Carderry having ultra-slow motion pictures taken of the first and second shells in action. The first time Yale has taken advantage of moving pictures in any athletic training. The films will be shown before a gathering of the crews and criticism made on the form displayed.

* * *

Sam Warner, of the Warner constellation, left last week for the west coast, after completing arrangements for the production of a new serial within the near future.

You all remember "Bill," the little pup that appeared with Charlie Chaplin in "A Dog's Life."

Well, the other day Marshall Neilan needed a pup like "Bill" for some scenes in "Penrod" and sent for the dog's master to fetch him around to the studio. When "Bill" arrived he could hardly get into the prop room door.

"What's this elephant doing here," asked Bob Landers, master of props.

"That's 'Bill,' the hound Mr. Neilan sent for," came the reply.

"My, how Bill has grew!" exclaimed Landers as the dog flicked an ink well from his desk with his tail.

Regardless of his bulk, Neilan is strong for "Bill," so with a few

Blood and thunder photoplays sometimes consist of thud and blunder.

changes in the scenario, the hound became an actor in "Penrod." Meanwhile the members of the cast spend much of their idle time trying to guess what breed "Bill" might be, for although as a pup in "A Dog's Life" he started out to be a fox terrier he has evidently changed his mind since then and decided to turn out a dinosaur.

* * *

Slang is quickly absorbed into the language of the land, and now good dancers "shake a wicked hoof" while expert golfers swing a "wicked" brassie. And when it comes to films there are censors who insist some screen queens tote a "wicked" wardrobe.

* * *

Owen Moore is going to assert his independence by appearing in his next Selznick comedy-drama without his bride, Kathryn Perry, in his support.

* * *

A. Robitschek, New York representative of the European trade paper, International Filmschau, presented two Czecho-Slovakian feature films before an invited audience in the Universal projection room on November 5. Among those present were the Czecho-Slovak Consul and Mrs. Dr. Prusik, Vice Consul

"The Things Men Do" would make an endless serial.

Tousek, publishers of Czecho-Slovak newspapers, and other prominent representatives of the Czecho-Slovak colony, Dr. Riesenfeld and Lee Kohlmar.

* * *

The first issue of the Century Limited, the snappy house organ of the Century Comedy Company's New York office, comes to hand. Its chief engineer is David Bader. The book will be issued monthly and for the time being will be printed on a multigraph.

* * *

The Goldwyn Company is issuing a handsome souvenir book of the picture in conjunction with the showing of "Theodora" at the Astor Theatre. The brochure, which costs twenty-five cents, is attractively gotten up and is well worth the price to those who are interested in that sort of thing, and they are legion. It contains both colored and black and white scenes from the picture in a generous number, and the text, which is a well written synopsis of the story of Sardou's immortal romance, shows careful type selection and is pleasingly placed around the cuts that do not take up whole pages. Whoever is responsible for the book most certainly deserves full credit for a fine piece of work.

* * *

Norbert Lusk, raconteur, traveller, literary man and publicity agent, called on some friends in a Man-

Considering the fact that film is measured in footage the subtitlers are correct when stricken heroes are posted as "dying by inches."

RETIRING RUTH ROLAND

In Episode 8 of the Pathe serial, "The White Eagle," the star wears an attractive suit of pajamas on her yacht

hattan apartment house recently. He confided to the darky telephone boy that his name was Lusk.

The friend, at the telephone in his apartment, did not hear the name the boy told him. "Who is it?" he asked.

"Mr. Lux," reiterated the boy. "Mr. Lux—Lux—you know, Lux, soap, soap!"

After all, it was not such an inappropriate designation, for Lusk, on his return from Paris a few weeks ago, brought with him an array of French perfumes and soaps that would astound Mary Garden herself.

* * *

Samuel L. Silverberg, for seven years laboratory superintendent for the American Film Company of Chicago, has resigned.

* * *

Warner Brothers, the producers of 'Why Girls Leave Home" and sundry other notable screen successes, have moved their national distribution quarters to the eighth floor of 1600 Broadway. The publicity department, consisting of Eddie Bonns, Louis Marangella and Lon Young, knocked the production over for "a row of shanties." Hence the move to the more commodious quarters.

* * *

J. N. Sweeney, manager of the Porto Rico exchange of the Caribbean Film Company, Paramount distributors in Cuba, Porto Rico, West Indies, Central America, Colombia and Venezuela, was a visitor at the home office of the Famous Players-Lasky Corporation on November 8th, calling upon E. E. Shauer, director of the foreign department. Mr. Sweeney, with Mrs. Sweeney, will spend a week in New York and are scheduled to sail November 12 for Havana.

* * *

Heywood Broun is contributing a weekly moving picture article to Judge. The first appeared in last week's issue, and was an amusing review of "One Arabian Night."

* * *

Max Weiss has decided to sail for England at an earlier date, November 14, than he had previously planned.

Monty Banks, the Beau Brummel Warner comedian, while convalescing in a Los Angeles hospital, received what he considers a "mash" note from an Argentina Miss, and according to the latest dispatch he is recovering more rapidly than ever. Here's the missle:

"Ay am one little Argentina Miss and which, too, prosseing your soo grate-ful foto ay am thinging that your are one of the best and kind and Wosthing actor so as ay can tele you ay am one of your best admirer ay am making collection of all thee best actores that is the rearson y which too get yours.

"Please ansver me, your thruly little Argentina."

Amalia B. Uzal.

We suppose Louis Marangella has a carefully prepared alibi for the above paragraph. Probably that it also came from the coast.

* * *

David P. Howells is due in New York soon from Europe.

* * *

Harry Crandall is in town.

A MAMMOTH JOB

Von Stroheim cutting his Universal special, "Foolish Wives." We hope the refreshment in the bottle in the wine pail is ginger ale

Rev. Neal Dodel, rector of the Church of St. Mary of the Angels, Los Angeles, formally christening the popular Fox star, Buck Jones, Charles

Kathleen Key, that dark-eyed beauty, who is playing in "The Rubaiyat," is said to be just on the threshold of stardom, as a certain large company that makes stars has its eye on her and nearly has her name on the little ..... line. We expect her to sign it soon, because we know that she has the goods and will, one of these days, be spelling her name in mazdas.

* * *

Max Linder has engaged Vincent Bryan, scenario writer, to collaborate with him on the burlesque adaptation of "The Three Musketeers" which Linder will soon put into production with himself as star and director.

* * *

Cyril Chadwick, having completed his work as "Spoofy" in George Fitzmaurice's Paramount picture of "Three Live Ghosts," just finished in London, has arrived in New York. When asked about his plans, Chadwick said that in all probability he will appear in a play here in the near future.

And so is Harry Garson, for the first time in some months.

* * *

A. B. Carrick has returned from a nine months' trip in Europe.

* * *

Ethel Clayton has told some friends on the coast that when she completes her current production, "For the Defense," she will come to New York and start rehearsing in a stage play and possibly work in pictures when the play has been presented.

* * *

John Barrymore has cut short his visit abroad and is hurrying back to the United States to start work on the "Sherlock Holmes" feature he is to make for Paramount. Another company has announced its intention of releasing a fifteen episode series founded on the Conan Doyle story around January 1. Famous-Lasky wished to have the feature on the market before that time, it is understood.

* * *

Snub Pollard's comedy, "Law and Order," a satire on the activities of the Ku Klux Klan, is ready for release. If it is as funny as it is timely we are in for a good laugh.

* * *

"Walter Law is called the portrayer of he-men parts for reason good enough. It was he who did the original 'Glenister' in 'The Spoilers.' No wonder. He used to be a crack at fooball, baseball, boxing, etc."

The Cast

Oh we don't know. We once knocked the stuffing out of Walter and we can do it again. And as for the other sports, we can hold higher flushes than he can any time.

* * *

Senator James J. Walker has fully recovered from his recent double operation.

* * *

At a meeting of the board of directors of Prizma, Incorporated, H. G. Stokes, vice president and treasurer, resigned as treasurer in order to devote his time as vice president exclusively to Prizma's increasing activities with other producers in supplying color interpolations, inserts and art titles for feature plays. B. S. Hall, auditor of Prizma for the past year, was elected treasurer, succeeding Mr Stokes.

MAE BUSCH

One of the principals in Universal's "Foolish Wives"

T. Roy Barnes blows Wanda Hawley to a bottle of ginger pop between scenes for their new Realart picture

"Satisfaction Guaranteed or Your Money Back"—so reads the Gold-Seal Guarantee which is pasted on the face of all Gold-Seal Battleship Linoleum.

A Sturdy Floor-Covering for Theatre Lobbies—

In all weathers people come tramping through the lobby tracking dust, grit, wet, and mud from outdoors. To resist such grinding traffic, a floor-covering must possess oak-like durability.

For such service you need *Gold-Seal* Battleship Linoleum. Built according to the strict specifications of the U. S. Navy for linoleum, this floor-covering stands even the terrific wear given the decks of our men-of-war.

That is why it stands up so remarkably under the wear-and-tear of service in theatre lobbies, foyers, interiors—wherever a sturdy floor-covering is needed. Moreover, this remarkable linoleum is sanitary, non-absorbent, silent underfoot, very easy to clean, and comparatively low in cost.

Gold-Seal Cork Carpet

Where absolutely quiet floors are desired, we suggest *Gold-Seal* Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest-rooms, etc. It is made in 6 attractive shades.

We strongly recommend that you have your *Gold-Seal* Battleship Linoleum and *Gold-Seal* Cork Carpet laid by experienced layers, and according to the Gold-Seal Specifications. No matter how well linoleum or Cork Carpet is made, incorrect laying invites trouble.

GOLD SEAL
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(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago San Francisco
Boston Minneapolis Kansas City Dallas
Pittsburgh Atlanta Montreal

SCENES FROM "LOVE NEVER DIES," KING VIDOR'S PRODUCTION FOR FIRST NATIONAL RELEASE

Two Specials and Other Films Included in Vitagraph's List for Release Before New Year

Vitagraph has many productions ready for release before the New Year. Included in the list are two comedies and two specials, as well as feature pictures, presenting nearly all its stars.

"Steelheart," with William Duncan and Edith Johnson as co-stars, is the first November release. This is a Western picture, full of fire and fight from the very first shot and with no let-up to the excitement to the very close, it is stated. Following this release with come Corinne Griffith in "The Single Track," which presents the star in what is for her an entirely different type of role. For it is a strenuous role and Miss Griffith's forte hitherto has been the extravangantly gowned daughter of wealth.

In "Rainbow" Alice Calhourn is seen as a little country girl suddenly transplanted to the city with wealth at her command and then as suddenly returned to her native and more loved surroundings, but with newly gained polish and grace. The fight to retain possession of a mine inherited from her father furnishes the plot of the story. "A Guilty Conscience," the Antonio Moreno release, is a story of India. The basic idea of the plot is taken from the story of King David and the beautiful Bath-Sheba, wife of Uriah. Betty Francisco plays opposite Mr. Moreno.

In "Lucky Carson" Earle Williams has a role that takes him into the underworld as well as the upper crust of society. Leading feminine roles are played by Betty Rose Clarke and Gertrude Astor. Wilfrid North directed the production. William Duncan and Edith Johnson, as co-stars, are seen in "No Defense," a happy combination of the East and West. Beginning in social life in New York the action jumps to the gold fields of the West. At least two comedies, made by its stars, Larry Semon and Jimmy Aubrey, will be released by Vitagraph before the Christmas holidays. These are "The Sawmill," in which Larry Semon is seen, and "The Messenger," starring Jimmy Aubrey.

"Flower of the North," the special made from the novel by James Oliver Curwood, will be released early next month. This big production, which has Henry B. Walthall and Pauline Starke in the leading roles, was directed by David Smith, who directed "The Courage of Marge O'Doone," another Curwood story, and Vitagraph's "Black Beauty." One of Vitagraph's January releases will be "The Prodigal Judge," which is now nearing completion. This is based on the novel by Vaughan Kester and Edward Jose is the director.

Three Weeks on Broadway for Lloyd Reissue

Surpassing even its original run on Broadway about a year and a half ago, Pathe's reissue of Harold Lloyd's two-reel comedy, "Bumping Into Broadway," has just finished its third successive week in the same locality, and that, too, the heart of Broadway, New York City.

Following a week at the Rivoli Theatre and another week at the Rialto, this comedy was shown for a week at the Broadway Theatre, these three houses being only a few blocks apart. This is considered by Pathe of particular significance at the present time when there are many out of town visitors in New York and many houses are complaining of slender attendance.

Reports from Pathe branches are said also to show that the Lloyd one-reel reissues are drawing in such a manner as to indicate that this comedian's earlier efforts have not been overshadowed by the popularity of his later productions in longer and more elaborate form.

Rogers Says R. S. Cole Month Has Started Off with a "Bang"

R. S. Cole Month—the month of November—dedicated to the president of R-C Pictures by that organization as a mark of its appreciation of his leadership, has started with a "bang," according to Charles R. Rogers, general manager of distribution.

With the names of Pauline Frederick, Doris May, Sessue Hayakawa, William Christy Cabanne and L. J. Gasnier shining brilliantly in electric lights from hundreds of theatre throughout the country and with many exhibitors declaring their eagerness to book R-C subjects as a token of their personal respect for Mr. Cole and the high business ideals for which he stands, the November drive has begun in auspicious fashion.

Exhibitors in the New York district are responding handsomely to the idea of R. S. Cole Month, says Mr. Rogers. "The Sting of the Lash" has been booked widely in the metropolitan area, as have "The Foolish Age" and "The Swamp." Another important feature of R. S. Cole Month is the liberal offer of free accessories made to all exhibitors who show R-C Pictures during the November drive.

Paramount Wins Prize in Contest

The advertising department of Paramount has received notification from the Direct Mail Advertising Association, Inc., that it has been awarded second prize in the Complete Campaign Contest at the association's fourth annual international convention held at Springfield, Mass., October 25 to 28. The prizes in this contest were awarded for the most appealing direct-mail campaigns submitted for exhibition.

New Series

National Exchanges announces that an agreement has been entered into with Burton George by which he will produce for that company a series of four features.

Gance Announces Future Plans in Cable Dispatch

In a cable dispatch from Paris, Abel Gance announces his plans for the coming year. The director who has already established a position for himself in America through the success of his sensational production, "I Accuse," now being distributed by United Artists, has prepared for an elaborate program for 1922.

He has definitely decided to produce six pictures, all of which will receive international distribution. They are "Christopher Colombus," "The Hunchback of Paris," "Paul Feval," "Eece Homo," "The End of the World" and "The Eiffel Tower."

Just at present Mr. Gance is devoting all his time and attention to the cutting and titling of a picture tentatively titled, "The Wheel," which he intends bringing to America sometime in December when the picture will be given elaborate exploitation in its introduction to the American public.

T. Wise Featured in "Father Tom"

"Father Tom," the newest Playgoers' offering, set for release this coming week, November 13, is said to be one of those wholesome, "homey" attractions of the "Old Homestead," type whose appeal to American audiences is perennial. It features the famous old character actor, Tom Wise.

Initial Scenes

The first scenes for the latest Mermaid Comedy, featuring Lloyd "Ham" Hamilton, being made for Educational release, are being "shot" on a New York street set at the Brunton studios. It is said to be the biggest street set ever constructed on a studio lot. Irene Dalton is again playing the leading feminine role.

Wilson's "Tie-ups" for Jackie Coogan Win "The Kid" Thousands in Royalties

From Harry D. Wilson, publicity director of the Jackie Coogan Productions, who is now in New York City with Sol Lesser, vice-president of the West Coast Theatres, Inc., and financial power of the Jackie Coogan Productions, comes the information that exceptional tie-ups on the strength of Jackie Coogan's tremendous popularity have been arranged, for which, in addition to the vast national publicity that these business associations will give the boy, great financial returns and profits will be made by the Coogan family.

According to Wilson, a deal has been entered into between Schwartz and Jaffee, one of the largest wholesale clothing manufacturers in the world, and the Coogans whereby the clothers manufacture a Jackie Coogan suit suitable for boys from five to sixteen years of age. First class clothing and department stores throughout the United States and Canada are handling this Coogan brand of clothes, and in addition to the national advertising done by Schwartz and Jaffee, each individual merchant carries ads in his local papers, arranges large street window displays and circulates pamphlets, magazines and various other means of advertising on the Jackie Coogan garments.

Another important tie-up was arranged with the Frank P. Heid Cap and Hat Company of Philadelphia and New York. Similar channels of publicity as that given by Schwartz and Jaffee accompany the Heid deal. They manufacture the Jackie Coogan cap and to show the strength of their publicity campaign, many pages on the Jackie Coogan headwear are already contracted for in the Saturday Evening Post, American and many other high class magazines of great circulation.

On the above two deals the Coogan family received many thousands of dollars as cash advance on royalties and their monthly statement of royalties is of such magnitude as to command unusual attention.

Wilson brought together a manufacturing organization which specialized in the output of boy's wagons and coasters, etc. A special Jackie Coogan wagon is now being manufactured on which the Coogans receive 50 cents on every wagon sold. As an example, one department store in Los Angeles contracted for 2,500 Jackie Coogan cars for their Christmas trade. Smaller towns are ordering them in 500 lots.

Another important tie-up for the famous kid of the "movies" is that with the Horsman Doll Manufacturing Company of New York City—the largest doll makers in the world. A Jackie Coogan Kid doll is now on the market with the stores fairly swamping the manufacturers for Coogan Kid dolls for their holiday trade. Coogan receives a handsome profit on every doll sold and also received a liberal cash advance from the Horsman organization.

One of the latest deals involves a Jackie Coogan school shoe, manufactured by a Chicago shoe company. This was one of the largest deals consumated and on every pair of shoes sold—and thousands of pairs are being bought up by the department stores featuring boy's wear—Jackie and his parents receive a big percentage.

Now comes the news that there will soon be placed on the market a Jackie Coogan tooth brush for all kiddies who have ambitions for white pearly teeth. Similar arrangements on royalties are being set on this product.

A statue manufacturer has been signed to manufacture a Jackie Coogan statuette, showing the little fellow in his "kid" make up. This is an ideal paper weight and would grace the library table of any home. They are being sold as fast as they ca be turned out.

When the fact that each and every one of these articles carry a national advertising campaign is taken into consideration, it is easy to realize why Jackie Coogan is said to be the best known and the most advertised and talked about boy in the world. These arrangements are for a number of years, with each firm monthly sending to thousands of branch offices, posters, pamphlets, booklets, hand-bills, window cards and every form of advertising matter in turn is used by the local merchant to the very best advantage.

Wilson has just completed arrangements with a large syndicate to publish in over 1,300 newspapers throughout the country the autobiography of Jackie Coogan as written by himself from the time he made his first stage appearance in New York City at the age of eighteen months. This autobiography will be 50,000 words in length and will be given the papers in installments of 2,000 words each. The majority of these publications will use the Coogan service daily with a few using it semi-weekly. It is estimated that this will be before the public for two months at least.

Jackie has had his picture on the outside cover and stories have been given him in more magazines than the majority of the greater silent drama stars. He still carries the title of being the most photographed boy in the world. During his recent trip East it was estimated that over 3,000 pictures were taken of him in the six weeks' stay in New York City. His activities have been followed by every news weekly via the film route and foreign syndicates are ever after latest news pertaining to him.

It is hard to realize that little over two years ago Jackie Coogan was an unknown quantity. His sudden rise seems like a fairy tale and his popularity seems to be ever increasing. Thus is the fame of a movie starlet and thus is proof of the pudding vhat the results of good publicity are.

Jackie's "My Boy" picture arrives in New York this week. Sol Lesser is here and is arranging all of the distribution matters pertaining to it. Mrs. Coogan, Jackie's "Mother Dear," as he calls her, is personally bringing the print of "My Boy" from Los Angeles. She is scheduled to arrive in New York the later part of the week.

"Our Mutual Friend" to Be Shown at College Theatre

"Our Mutual Friend," which the Wid Gunning organization calls "the perfect movie," has already started its sweep along the Pacific Coast. Following closely on the heels of the news that its Los Angeles premiere had been unusually successful there comes the announcement that the Kehrlein Brothers have booked the Charles Dickens' photoplay for one of the initial offerings at the reopening f the College Theatre.

The Kehrlein Brothers have taken the College Theatre and practically built a new playhouse out of the well known San Francisco amusement place. Competition has been keen in San Francisco for the honor of being chosen on one of the early bills of the College Theatre. The Kehrlein Brothers, it is said, were known to be shopping for attractions of unusual merit both from the angle of exploitation and production quality. "Our Mutual Friend" was chosen after its engagement at Clune's Los Angeles Theatre, as the papers of the Southern California film capital have seldom, it is reported, accorded the praise to any production that they gave to this screen version of Charles Dickens' last complete novel.

The Los Anegles Times declared "the charm in its fidelity to the character drawing of Dickens, laughter, suspense over the doubtful principals, and hatred for the villiains of the piece follow each other in rapid succession. The dramatic situations are tense. Mechanically the picture is excellent." The Los Angeles Examiner reviewer declared "one has always felt that Dickens would walk away with the sweepstake in any modern scenerio contest. The faithfulness to the original version in this screen production marked the boow as perfect material for the screen as it stands, while remarkable detail and sets add the last touch."

Herald Praises

The Los Angeles Herald found that "Our Mutual Friend" has "all the remarkable atmosphere with which Dickens surrounded his characters." The heading on the Los Angeles Record review was "Clune's Film is a Hit," and in the course of an enthusiastic review the critic went on to say that "the staging of the play is complete in every respect." All of the Los Angeles newspaper writers, it is said, found opportunity to pay pretty compliments to Mary Carter, who plays the leading part.

Cast Named for Plimpton Film

Horace C. Plimpton, who directed the J. W. Film Corporation production, "Should a Wife Work?" calls attention to the cast of this society drama dealing with a problem which faces the modern family.

Miss Stockton, who appears as the youthful wife, has appeared on the stage and in several screen successes. Louis Kimball plays opposite her. Stuart Robson, well known for years on the stage, is seen as the lawyer, and Alice Lowe is cast as the wife who chafes under the petty sacrifices marriage has demanded of her. Others in the cast include Walter McEwin, Elinor Curtis and Harry Mowbray.

SCENES FROM POLA NEGRI IN "THE POLISH DANCER," NOW BEING DISTRIBUTED ON THE STATE-RIGHT MARKET BY JESSE A. LEVINSON, OF 1600 BROADWAY

Pathe Exchange Reports New Ruth Roland Serial for Release January 1

The first release to inaugurate the New Year from the Pathe Exchange will be "White Eagle," the new Gold Rooster serial starring Ruth Roland. A Pathe announcement this week states that the new chapter play has been scheduled for release January 1. The new serial, besides being the ninth chapter play starring Ruth Roland, is said to surpass all the Pathe star's previous efforts in her particular field of the cinema.

The story is from the pen of Val Cleveland, who has written many successful novels brimful of fast action. "White Eagle" sets a fast pace, dealing with the West in which cowboys and Indians play a leading part, yet the serial was produced in such a fashion as to be "censor-proof." W. S. Van Dyke, who was responsible for the direction of the Jack Dempsey serial, "Daredevil Jack," is also responsible for "White Eagle."

The new serial was produced at the Hal Roach studios under personal supervision of Mr. Roach. It is the first serial to be produced on the same "lots" made famous by Harold Lloyd, "Snub" Pollard, and other Roach comedians, and consequently called for extensive enlargements of studio space for the filming.

Earl Metcalfe, who has played leading masculine roles in feature productions too numerous to mention, is seen opposite Miss Roland; Otto Lederer, seen as the money lender in "Without Benefit of Clergy," plays the villainous part of Chief Grey Wolf, and Harry Girard, who is well known on both stage and screen, is his chief accomplice, aided by Frank Lackteen. Virginia Ainsworth, who played the adventuress in "The Avenging Arrow," Miss Roland's last serial, has a similar role in "White Eagle" and Bud Osborne appears as Standing Bear, the friendly Indian chief. A mysterious element of the serial is supplied by an unknown character known as "The White Rider," who performs marvelous feats of horsemanship throughout the action.

Extra Matinee on "Four Horsemen"

To accommodate the crowds in Baltimore, "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro of the novel of Vicente Blasco Ibanez, now being shown in that city at the New Theatre, double matinees have been instituted. The first afternoon performance begins at 12; the second at 2:30.

Long before the time for the opening night—which was made a social event—the house had been sold out. Governor Albert Ritchie and other state and city officials were present.

The wide interest manifested in the picture has been cleverly exploited by some of the leading haberdashery stores in Baltimore by having scene cuts from the picture printed on bags and envelopes used by them with a notice of the showing of the picture at the New Theatre.

SCENE FROM TRIART'S PRODUCTION, "THE BEGGAR MAID"; RELEASED BY HODKINSON

Exhibitors Praise Goldwyn for Its "Dangerous Curve Ahead"

Goldwyn's second big Rupert Hughes' feature picture, "Dangerous Curve Ahead," in which its two players now being featured, Helene Chadwick and Richard Dix, made their first appearance together, is proving a rival to "The Old Nest," it is said, both in the matter of receipts and in the commendation it is receiving from exhibitors from all parts of the country. In Kansas City, Sam Harding, after a week at the Liberty Theatre, transferred it to the Doric, where it ran for two weeks, duplicating the record of "The Old Nest."

Out of scores of favorable letters received by Goldwyn, half a dozen or so are here quoted: Payne and Wall, Rialto Theatre, San Diego, Calif.; "Worth all anyone can say for it." Bennett Amdur, Garden Theatre, Pittsburgh, Pa.; "Very good; exceedingly human and true." H. V. Friedrich, Majestic, Sheboygan, Wis.; "Very good. Wish there were more of this class of pictures." J. M. Connors, Regent, Washington, Pa.; "It is worth boosting to one week in a three-day town." I. C. Mishler, Mishler Theatre, Altoona, Pa.; "A mighty good, clean feature." John Evins, Odenon, Savannah, Ga.; "Liked it as well or better than 'The Old Nest.'"

A. M. Burr, Burtz, Mannington, W. Va.; "It's a very fine picture." Chas F. Silvens, Eclipse, Waynesburg, Pa.; "Give me more along this line." Chas. A. Garfield, Orpheum, Flint, Mich.; "An honest to goodness attraction. Pictures of its calibre are few and far between." W. R. Lyon, Castle, Bloomington, Ill.; "Such pictures as this is what the public demands but seldom gets. They want this simple, everyday life stuff." George A. Long, Long's Theatre, Johnsonburg, Pa.; "Fine production. Dix wonderful."

New England Likes Latest Hodkinsons

A big demand on the part of New England exhibitors for the latest releases on the Hodkinson program was reported this week by the Boston sales manager, W. H. Dunbar, who visited the Hodkinson home office in New York to attend a conference of Eastern branch executives.

Such productions as "Rip Van Winkle," "Jane Eyre," "A Certain Rich Man," "The Light in the Clearing" and "The Mysterious Rider" were quoted by Mr. Dunbar, it is said, as being greatest in demand.

Good Times at Hand and Ahead Says C. R. Rogers

With the Hollywood studios humming with activity on productions, starring Pauline Frederick, Sessue Hayakawa and Doris May; with L. J. Gasnier and William Christy Cabanne hard at work on other important attractions and with bookings piling up in the various exchanges—many for the full program known as the R-C Twenty-six—R-C Pictures has every reason to be optimistic, according to Charles R. Rogers, general manager of distribution.

"We want to be known as 'the smiling organization,'" remarked Mr. Rogers, "We have plenty to be happy for. The response of exhibitors throughout the country to our program for the year has been most gratifying. The clouds of doubt have vanished and in their place there is a spirit of optimism that cannot but help the industry tremendously."

According to Mr. Rogers hundreds of exhibitors have responded eagerly to the idea of observing the month of November as R. S. Cole Month, in recognition of the president of the R-C organization. Advices received at the home office from many of the branch managers indicate that R. S. Cole Month will establish new records in the volume of bookings.

Jurymen Praise Fairbanks Film

William S. Norris, president of the Peabody Heights Improvement Association, of Baltimore, and foreman of the Baltimore Grand Jury, was host to ten of the Grand Jury at a special theatre party to see Douglas Fairbanks' latest United Artists' production, "The Three Musketeers," now playing an unlimited engagement at the New Theatre.

After the performance each was loud in his praise of the picture. Mr. Norris, in appreciation of the picture, wrote to the management: "This picture is certainly a work of art and it should be seen by all lovers of the silent drama. Thank you for furnishing such a splendid entertainment to the citizens of Baltimore."

Ingram Engages Lewis Stone for "Zenda" Picture

Lewis Stone has been selected by Rex Ingram to enact the leading male role in his Metro production of "The Prisoner of Zenda." This choice adds another gifted actor to the growing list of those in the cast of what promises to be another Ingram masterpiece.

Alice Terry has the leading feminine role. Robert Edeson, star of both stage and screen, will play the part of Colonel Sapt, and Edward Connelly, the veteran actor who has been associated prominently with Mr. Ingram's earlier successes, again will play an important role.

Frisco Runs for Two Hodkinsons

Two Hodkinson released productions, "The Mystreious Rider" and "Partners of the Tide," have been booked for seven-day runs in the big Strand Theatre in San Francisco.

"The Mysterious Rider," which was released on October 23, is a Benj. B. Hampton production adapted from Zane Grey's famous novel of the same name. "Partners of the Tide" is an Irvin V. Willat production adapted from the novel of the same name by Joseph C. Lincoln.

Storey Says Film Is Well Received

Mr. John E. Storey, sales manager of Associated Exhibitors, says that every branch office has reported that "The Sin of Martha Queed," an Allan Dwan's film, has found immediate favor with the exhibitors of the various territories.

R-C Has Imposing Array of Films for November-December Release

Charles R. Rogers, general manager of distribution for R-C Pictures, has announced to his branch managers an imposing array of releases for the months of November and December, the first of which will be known as R. S. Cole Month.

The list includes the following subjects: "The Swamp" with Sessue Hayakawa, a story of life in New York in the slums and the high places of society; it has already been released. "The Lure of Jade," another Pauline Frederick success, with the star in one of her biggest roles. The story was written by Marion Orth and has to do with the experiences of a young woman who becomes the unwitting victim of a scandal and goes to the South Seas, virtually an outcast. "Possession," scheduled for release November 20, is founded upon the widely read novel, "Phroso," by Sir Anthony Hope. It was directed by Louis Mercanton, one of the foremost picture producers of France. Malvina Longfellow, an American actress, has the leading role.

Two Gasnier specials, "A Wife's Awakening," and "Silent Years," also are included in the November-December list. "A Wife's Awakening," with Fritzi Brunett, William P. Carleton and Sam De Gras heading the cast, was based on an original story by Jack Cunningham. "Silent Years" was founded on the popular novel, "Mam'selle Jo" from the pen of Miss Harriet Comstock. It has to do with a series of dramatic episodes among a group of rugged folk who live in the valley of the St. Lawrence River in Canada.

"The Duke of Chimney Butte" brings Fred Stone back to the screen in one of his most congenial roles, it is said. The story was adapted from the novel of the same name by George Washington Ogden and depicts the adventures of a rollicking cowboy who puts to rout a band of cattle thieves. Frank Borzage, who made "Humoresque," also directed "The Duke of Chimney Butte." It is scheduled for release December 5. William Christy Cabanne's production of New York stage life, "Behind the Curtain," will be released December 11. For release on Christmas Day, December 25, Doris May will appear in "Eden and Return," her second R-C starring vehicle. It is a romantic comedy based upon the stage success of that name.

Jackie Coogan Pictures Prove Immensely Popular in England

That Jackie Coogan is almost as popular in England as his "partner," Charlie Chaplin, was evidenced by a cable received by David Howells, Inc., stating that to date the English bookings alone had exceeded 45,000 pounds on "Peck's Bad Boy," with the foreign exhibitors besieging the British exchanges for release dates of the Coogan feature.

At the same time an offer arrived to Jackie from England, Scotland, Ireland and Wales, offering 15,000 pounds cash advance and a fifty-fifty split over 20,000 pounds on all of the new Coogan series of pictures, including the "My Boy" feature just completed. The offer further stated that were Jackie to make a series of personal appearances in that territory, the visit to last about six weeks, they would guarantee him $100,000.

According to Sol Lesser, now in New York with the Coogan "My Boy" feature, Jackie will probably make his third or fourth picture in England and arrangements are already being entered into for studio space. Colonel Fred Levy, who represented Associated First National Pictures', Inc., in closing the English rights for "Peck's Bad Boy," will probably arrange the details of Jackie's visit to the British Isle and for the final details pertaining to the future Coogan series of pictures. There is a possibility of Colonel Levy and Sol Lesser paying England a visit at the same time that Jackie does.

"My Boy" is to have its path of distribution laid out this week when the executive board of Associated First National Pictures meets with Mr. Lesser. It will not be shown in a legitimate house.

Rupert Hughes Is Directing "Remembrance"

What is said to be the first instance of a well known novelist becoming a motion picture director and filming a screen story written by himself is that of Rupert Hughes, author of the film successes, "The Cup of Fury," "Scratch My Back," "Hold Your Horses," "The Old Nest," "Dangerous Curve Ahead" and "From the Ground Up." He is now directing, says a statement from Goldwyn, his newest story written directly for the screen, called temporarily, "Remembrance," at Goldwyn's Culver City studios.

Mr. Hughes has two screen stories which have not yet been released, "The Wall Flower," directed by E. Mason Hopper with the assistance of the author, and the picture temporarily known as "Sent for Out," directed by Alfred E. Green and Mr. Hughes. It is Mr. Hughes' intention to direct the production of "Remembrance" throughout in person. The leading role will be played by Claude Gillingwater.

Edmund Goulding Back from London

Edmund Goulding, popular screen writer, has returned from a vacation in London in time to see three vastly different stories by him ready for release almost simultaneously: "Peacock Alley," a Robert Z. Leonard production, starring Mae Murray; "The Man of Stone," written in collaboration with John Lynch, starring Conway Tearle, and "Tol'able David," for Richard Barthelmess, an adaptation of Joseph Hergesheimer's story, with Henry King, who also directed it.

A pre-showing of his first named story, "Peacock Alley," was given at the Commodore Hotel, Wednesday evening, November 9th, before a notable gathering of film and society people, winning an enthusiastic reception. This picture is placed at the top of Mae Murray's excellent cinematic achievements, and, in a letter which Mr. Leonard wrote to Mr. Goulding shortly before he began production on this picture, he anticipated this in part, when he said:

"I want to take this opportunity on behalf of Mae and myself of expressing our gratitude and appreciation for your splendid co-operation with us upon this story.

"Out of the flimsiest shred of an idea, you have built a pulsating, human story, brilliantly constructed and detailed with humor, pathos and novelty. Mae is enthralled with the character of Cleo, and we look forward to a history-making picture."

Enlarging Staff of Photographers

A much bigger staff of photographers is being built up for Kinograms, Educational's news reel, as the first big step in the campaign of expansion and improvement promised recently.

The editorial staff in the Kinograms headquarters in New York City has already been enlarged, and a photographer is being placed for Kinograms service exclusively in each town of any considerable size in the country. It is aimed within a month to have a staff of photographers in the United States that will number at least 250 more than at present.

In Two Pictures

John Miltern, now in London as one of the well known American actors, appearing in Paramount's British productions, for the past two months has been working in "Three Live Ghosts" and "Love's Boomerang" and in each story he has been cast in the role of the villain.

* * *

Charley Babcock must feel good these days, now that the Wellsville town board has consented to Sunday picture shows. Charley runs the Babcock.

SCENES FROM GOLDWYN'S "POVERTY OF RICHES"

"Enchantment," a Cosmopolitan Film, Was Directed by Vignola

A fine array of motion picture talent, it is said, was assembled for the creation of "Enchantment," Marion Davies' latest release. It is a Cosmopolitan Production released by Paramount. Robert G. Vignola, who directed, is one of the best known directors in the world. "The Woman God Changed," also a Cosmopolitan Production, was his last picture before this and is still playing to enthusiastic audiences in all parts of the country, according to reports.

Born in Italy and educated in New York, Mr. Vignola began his stage career as a Shakespearean actor. He directed pictures first for Kalem, his initial production being "The Vampire." Others of his pictures were "More Deadly Than the Male," with Ethel Clayton; "The Third Kiss," "The Love That Lives," and "The Reward of Patience." For Cosmopolitan he has also done "The World and His Wife," "Straight is the Way," and "The Passionate Pilgrim."

The author of "Enchantment," a story of the modern "flapper" is Frank R. Adams, one of the most popular short story writers of the present day and especially adept, it is stated, at analyzing the foibles of the young.

Luther Reed wrote the scenario, one of the many excellent scripts he has done for Cosmopolitan, it is alleged. An expert in writing for the screen, he has made a brilliant reputation with several companies. After he left his post in New York as dramatic critic for the Herald he joined the screen writers on the Pacific Coast and worked with the old Lasky company. He also did both original and adapted stories for Metro and Thomas H. Ince until the war when he became a lieutenant of infantry. A notable stage success of his was "Dear Me."

Miss Davies' photographer was Ira H. Morgan, one of the veteran cameramen of pictures. He entered the business in 1907 as a repairman and installer of projection machines. In 1911 he did the "Broncho Billy" series, for two years photographed Mary Miles Minter, and did four pictures for King Vidor. He also served in the World war.

Fred Stone Cowboy Comedies for R-C

Two cowboy comedies of feature length directed by Frank Borzage and starring Fred Stone, the musical comedy comedian, have been acquired by R-C Pictures and scheduled for early release. The subjects are "The Duke of Chimney Butte," based on the novel of the same title written by George Washington Ogden, and "Billy Jim," founded on a western comedy by Jackson Gregory, the author.

Mr. Stone is supported by excellent casts in each picture. In "The Duke of Chimney Butte," in which he appears as a rollicking cowboy, Vola Vale, formerly leading woman for W. S. Hart, plays opposite the star. Others in the cast are Josie Sedgewick, Chick Morrison, Jim Duncanson and others. In "Billy Jim," Mr. Stone is supported by Millicent Fisher and a number of other well-known players.

Goldwyn Acquires "Under the Skin"

Goldwyn announces the purchase of the screen rights to a tale of the South Seas by Carey Wilson, entitled "Under the Skin." The story is said to be brimful of action and romantic interest and comes at a time when public interest is strong in the islands of the South Pacific. Political interest is attached to that quarter of the globe, owing to Japan's desire to possess the islands that formerly belonged to the German Empire.

AGNES AYRES AND RUDOLPH VALENTINO IN "THE SHEIK," A PARAMOUNT PICTURE

Magnificent Settings in New Christie Set Comedy Precedent

Something decidedly new and spectacular in comedies is to be presented in the latest two-reel comedy being produced by Christie for Educational release. The picture, which is titled "A Barnyard Cavalier" and which features Bobby Vernon, has been carried out with a magnificence in scene settings and detail said to establish a precedent for short film comedies.

Christie built an entire French street and the interior of a palace to carry out the scenes in which Bobby, a farmer lad, fights with the palace guards of romantic fiction. Viora Daniel is the pretty foil for Vernon in this comedy. Although a comedy star in her own right, and although she has been and will continue to be featured in Christie Comedies, she is playing second to Vernon in this picture because she fitted in so admirably both as to the farmer's daughter and as a charming princess.

The story was written by Frank Roland Conklin, who has written many Christie Comedies during the last three years. According to the information received from the West Coast by E. W. Hammons, president of Educational, "A Barnyard Cavalier" is to be the biggest picture that Christie has ever produced in two reels.

As evidence of the greater effort being put into all the new Christie Comedies, "A Barnyard Cavalier" will follow on Educational's release schedule one of the best Christie Comedies made up to this time, "No Parking." Neal Burns is featured in "No Parking," with Helen Darling, as well as Jane Hart, the baby who appeared in "Sneakers" and "Laddie," the beautiful collie dog.

First Ernest Truex Comedy in Week's Pathe Short Subjects

Pathe Exchange, Inc., has added the first of a series of comedies starring Ernest Truex to the pretentious collection of short subject features scheduled for release November 20. "Little, But Oh My" is the title of the first offering produced by the Ay-VeeBee Corporation. Truex, who is at present starring in Broadway's comedy hit, "Six Cylinder Love," co-starred with Mary Pickford in "The Good Little Devil" on both stage and screen.

"Roping the Black Panther" is the next of the series of Major Jack Allen's Wild Animal Pictures, and shows the intrepid major armed only with a coil of rope, fearlessly capturing the most dangerous of the cat family.

"The Marathon" is the next reissued one-reel comedy starring Harold Lloyd, and shows that the comedian can compete in athletic events other than knock-about or acrobatic comedy. Bebe Daniels plays opposite the star, with "Snub" Pollard as the "heavy."

"Dangerous Dollars" is the title of the film version of Holman Day's latest story of the same name showing life in the Maine woods. Edgar Jones and Edna May Sperl are the featured players and are surrounded by a capable cast.

"Penny-in-the-Slot" is the title of the current Hal Roach comedy featuring "Snub" Pollard. The moustached comedian is assisted in the offering by Marie Mosquini, Noah Young and the other Hal Roach comedians.

"The Woman and the Hen," the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry, endeavors to prove the moral that "Conceit only begets disaster."

"Overboard" is the ninth episode of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison, surrounded by Warner Oland, Lucy Fox, Harry Semels, Ann Hastings, Diana Deer, Frank Redman and others.

Metro Gets "Fightin' Mad"; for December Distribution

Metro concluded negotiations this week for the distribution of "Fightin' Mad," a super-special outdoor production whose notable cast includes such celebrated players as William Desmond, Virginia Brown Faire, Rosemary Theby and Joseph J. Dowling. It will be released, the indications are at present, early in December.

"Fightin' Mad" is an action picture throughout. Its story centers upon the strenuous life of a red-blooded young man who has become restless in the small community where he was born, and who goes forth seeking adventure with a kick in it. The Metro officials who witnessed its first showing were impressed by the number of thrills, romance and intrigue, and swift surprise in the six reels. The story is by H. H. Van Loan, author of "The Virgin of Stamboul," and other screen sensations.

Also in the cast, prominent but not previously mentioned, are Doris Pawn, William Lawrence, Emmett C. King, Jackson Richardson, William J. Dyer, Bert Lindley, George Stanley and Vernon Sniveley. The picture was made by William Desmond Productions. Joseph J. Franz directed it under the personal supervision of Robert Brunton. Harry A. Gersted was the photographer.

Gordon in Lead

Huntly Gordon, leading man, is playing the principal role in the new Christy-Cabanne special for Robertson-Cole, tentatively titled "Women of Conquest," work upon which is progressing rapidly at the Metro studios in New York.

Unusual Exhibitor Interest in "What Do Men Want?" Warren Says

"What Do Men Want?" the picture that the Wid Gunning organization has named, "The Million Dollar Question," is already scheduled for a number of big city openings on a scale of legitimate theatre attractions while unusual interest from exhibitors is reported at every Warren office.

At the Lyric Theatre, Broadway and 42nd street, New York City, "What Do Men Want?" on Sunday, November 13, followed Douglas Fairbanks in "The Three Musketeers" for an indefinite engagement. Wid Gunning, who is presenting the attraction, has already started a broadside exploitation campaign in the big city on what he terms Lois Weber's greatest picture.

The newspaper campaign got under way with teaser copy playing on the title "What Do Men Want?" About the middle of the week preceding the showing, the exploitation organization began to take advantage of the unlimited window display tie-up possibilities in the title. Billboards and other unusual means are also employed, while the exploitation men have a number of big tricks up their sleeves which will begin to break Sunday on the opening.

"What Do Men Want?" is also stepping out like "A Million Dollar Question" in Philadelphia, it is stated. The owners of the famous Metropolitan Opera House were quick to get in touch with Edgar Morse, manager of the Warren, Quaker City office, when they heard the glowing reports on the latest Lois Weber special, and effected an arrangement by which "What Do Men Want?" will open an indefinite run there November 16. An advance campaign similar to that used in New York is already under way in Philadelphia.

In Chicago, "What Do Men Want?" gets off to a flying start soon with a special downtown engagement at the Bijou Dream. Manager Sidney Goldman, at the Chicago Warren office had already booked the film far beyond his original quota of prints, but he reports that since exhibitors have begun to see the picture itself the interest has assumed sensational proportions.

Wid Gunning, who is presenting the production at the Lyric, isn't a bit surprised at the pace set. "I have been telling friends for many weeks that we had a million dollar baby," he declared, "and in fact that phrase does not half tell the story for I am convinced that we will outstrip the mark set by such record breakers as 'The Miracle Man.' The bookings pouring in already show that exhibitors are aware of the tremendous exploitation possibilities of Lois Weber's greatest picture. Like every Lois Weber picture the theme is a universal one, the story concerns the action of real people in real life situations. There won't be a woman who sees 'What Do Men Want?' who will fail to start talking about it and talking in a boosting manner. Exhibitors can take it from me that there never was a picture that struck closer to the hearts of women than this one."

Asta Nielsen Is Supported by Precedent in Playing "Hamlet"

The presentation of "Hamlet" in multiple reels at the Lexington Theatre, which began on Monday evening last with Asta Nielson, the famous Danish actress, in the title role, may be so far as the films" are concerned a novelty, but Mme. Nielsen in playing the "melancholy Dane," is supported by innumerable precedents established by such great actresses as Bernhardt, Charlotte Cushman and Rachel.

Every great tragedienne has at one time or other signified in public print her desire to play the role of the Prince of Denmark, who, as Hamlet, the immortal, is regarded among the people of the theatre as the greatest role ever written. Our own Fanny Davenport, who gave the English speaking stage a cycle of Sardou hearings with "La Tosca," "Gismonde" and "Fedora," at the time of her death had gone so far in preparing to give her interpretation of "Hamlet" as to make a production and book a tour.

In the early part of the nineteenth century, the American stage alone saw almost contemporaneously three great actresses as Hamlet and strange as it may relate, at the same time the elder Kean, fresh from his triumph in England, came to America to show us what was then regarded as the greatest Hamlet. He was compelled to stand comparison with that of Charlotte Cushman's conception of the role.

Sarah Bernhardt, in being brought to task for essaying Hamlet, replied: "I cannot see Hamlet as a man. The things he says, his impulses, his actions entirely indicate to me that he was a woman and it is so recorded that the story from which Shakespeare drew his inspiration made this character a woman."

Prospect Signs for Warren Films

Though Wid Gunning month has not been set by the Warren Distributing Organization to come until January, 1922, one theatre has already reported that it has booked a solid nine days of Warren productions. Manager Wilkerson, of the New York exchange, has this feather in his hat in the form of a contract from the Prospect, Coney Island.

The Prospect started playing Warren pictures on October 31 and continued with that organization's attractions up to and including November 8. Lois Weber's first Warren picture, "The Blot," was the attraction on October 31 and November 1, followed by Nell Shipman in "The Girl from God's Country" on November 2 and 3; "Quo Vadis," November 4 and 5; "Good and Evil," November 6 and 7, and a slambang windup in the "Old Oaken Bucket" on the evening of election day.

Jones Says "Musketeers" and "Fauntleroy" Kept 'Em Coming

Whenever anybody in Chicago begins to talk about a theatrical slump and short box-office statements, right then does Aaron Jones, of Jones, Linick and Schaefer, leap from his chair and assert with emphasis, "Not here! Not here!"

Then Mr. Jones goes on to tell, how back in the late summer, when the supposed theatrical slump was at its worst, Douglas Fairbanks' "Three Musketeers" began its engagement at the Randolph Theatre Mr. Jones said this United Artists' release would run at least four weeks. The wise ones winked. Then things began to happen.

Crowds in Line

Never before were such crowds seen standing in line in front of the Randolph, and from eighty thirty in the morning till midnight, thousands of Chicagoans waited for admittance to see this big film production. Weeks passed, and soon the "Musketeers" held a record of having played eight weeks to the highest business of the year. On the last showing, when the final count was in, it was ascertained that 336,000 persons had seen the picture. The former record was a seven weeks' run.

Just as "The Three Musketeers" moved out of the Randolph, Mary Pickford's "Little Lord Fauntleroy," also a United Artists release, moved in, and there was never even a pause in the lines before the box office. Mr. Jones says. At the end of the third week of the Pickford production the daily jam was just as big as ever. "And all this," says Mr. Jones, "in spite of the fact that Chicago has two big movie palaces in the Loop district, with a combined seating capacity of 7,000. Who said there was a theatrical slump in Chicago? Not here! Not here!"

MANAGING DIRECTOR EDWARD L. HYMAN'S PROLOGUE FOR FIRST NATIONAL'S "TWO MINUTES TO GO" AT THE BROOKLYN STRAND

Carew in Leading Role in Big Film by Vitagraph

Edward Jose's production of "The Prodigal Judge" for Vitagraph will have in one of its leading roles Arthur Edmund Carew, one of the most popular and versatile leading men in the west coast studios, who came East to appear in the Jose special.

Favorable Comment

The excellent work of Carew in this latest of the series of Costume play American producers are combating the foreign invasion with has excited comment at the Vitagraph studios where his forte in costume work of the romantic order was immediately recognized.

Currently, Carew is appearing in Anita Stewart's latest release, "Playthings of Destiny."

During his sojourn in New York, Carew is staying at the Hotel Wellington.

Realart Looking for Suitable Film Stories

An announcement from Realart is to the effect that Elmer Harris, supervising director at the West Coast studios, has dispatched a special representative to New York with instructions to canvass the literary market for suitable material to be used for the stars who are now in the West.

"There is a decided dearth of good material at the present time," says Mr. Harris, "at least as far as Realart standards are concerned. There was a time perhaps when producers did not feel it incumbent upon themselves to consider the actual merit of the story as long as they were assured of a capable director and a popular star, but the general upward trend of the entire industry has changed all that.

"We have set a high mark for our star-stories and have educated the exhibitors and the public to expect a better than general quality in Realart Pictures, and we cannot afford to place in jeopardy the prestige which we have labored so hard to establish and maintain. We are determined to make Realart Pictures the most desirable in the entertainment field."

"Four Horsemen" Praised by Mayor

William F. Broening, mayor of Baltimore, Md., spared no superlatives in a letter to L. A. De Hoff, in praise of "The Four Horsemen of the Apocalypse," which is now playing at the New Theatre to more than capacity houses. It is a wonderful picture, beautifully conceived and splendidly produced. It impressed me as being intensely realistic and certain features are soul-inspiring, while its ending suggests a thought worthy of emulation. When brotherly love holds all men bound, then shall war be no more," says the Mayor.

PLACE YOUR CLASSIFITD AD IN THE WORLD FOR THE BEST RESULTS

Critics Praise "Enchantment," in Which Marion Davies Stars

Cosmopolitan Productions say that "in a genuine and entertaining picture that casts a brilliant light on the life of the young woman of today, Marion Davies, star of Cosmopolitan Productions, shows convincingly in 'Enchantment,' her latest and her best screen production, a dramatic ability that has evoked the enthusiasm of newspaper and trade paper reviewers alike."

Following its opening at the Rivoli Theatre, New York, Sunday, October 30, critics and public gave much warm praise to the story and the actress.

"'Enchantment' is exquisitely conceived and executed," wrote the Daily News. The Herald said: "It is a very captivating production, for at last Miss Davies seems to have found a vehicle that fits her—or that she fits, which is more to the point. Vignola has directed Miss Davies very effectively." Heywood Broun of the World calls Miss Davies in "Enchantment" a "properly wilful little society flapper."

In "The Morning Telegraph" R. W. Baremore wrote: "Miss Davies handles a difficult role in a very clever fashion, playing it in just the right spirit and making of the picture unusually pleasing entertainment."

"The Globe" wrote: "The possibilities open to the moving pictures when they are endowed with an intelligently worked out story, some delicacy of production and saving space of humor are strikingly illustrated in 'Enchantment.'"

Scene from "The Bonnie Brier Bush," a Famous Players-Lasky British Productions, Ltd., picture. Released by Paramount.

R-C Plans a Big Advertising Campaign in "Fan" Magazines

R-C Pictures' Corporation is going to tell its story directly to the moving picture theatre patron, it states. It says its announcement of an advertising campaign directly to the public beginning the first of the year is of personal interest to every moving picture exhibitor in the country.

The message that R-C Pictures' advertising will carry is that of awakening a consumer appreciation of better moving pictures, it is stated. This campaign will be one of the several hopeful influences that are leading toward a more universal recognition of the moving picture industry in the world of business, the world of art and of entertainment.

Beginning in December, double page space will be used in the "fan" magazines. It is estimated that nearly nine million people will read each month of the ambitious advance of this organization toward satisfying its demand for pictures of real worth.

R-C Pictures will not stop with the printed advertisement, however, in its conduct of this enterprise. There also will be a program of merchandising that, it is said, will be sure to link up the best interests of the exhibitor with the benefit that will come from the magazine advertisements.

Harding Views Fairbanks Film

Part of President Harding's fifty-sixth birthday celebration consisted of a private view of Douglas Fairbanks' "The Three Musketeers." This signal honor to Mr. Fairbanks and his latest United Artists' production came at the Washington residence of Mrs. E. B. McLean, one of the social leaders of the capital city, where Mrs. McLean was entertaining the President and Mrs. Harding at a private birthday dinner. After the dinner the guests saw the film in the grand ballroom.

Score Another for Doris May in Cleveland

Add another triumph to Doris May's list of conquests in "The Foolish Age." Welcomed in Boston, New York, Pittsburgh, Baltimore and other leading cities with flattering enthusiasm, it remained for Cleveland to extend to the vivacious young star the most fervent greeting her sparkling vehicle has thus far received.

"The Foolish Age" was such a success when presented by that skilful showman, Barrett McCormick, at the Allen Theatre, Cleveland, that it was necessary to give an extra showing of the picture at night—a third show.

The Allen was virtually swamped by patronage during the engagement. Not only was this due to the popularity of the star and the quality of her first R-C vehicle, but also to the showmanship of Mr. McCormick and the aggressive exploitation campaign carried out by representatives of the R-C organization.

Start the New Year RIGHT!
Wid Gunning Month
JANUARY 1922
1922 JANUARY 1922
Sun. Mon. Tue. Wed. Thu. Fri. Sat.
1 2 3 4 5 6 7
8 9 10 11 12 13 14
18 25
29 30 31

"Never Weaken" Makes Record at Symphony Theatre, Los Angeles

Harold Lloyd's latest Associated Exhibitors' release, "Never Weaken," started its fifth big week at the Symphony Theatre, Los Angeles, November 5, thus, it is said, setting the long distance record for a short reel at a picture house with a weekly-change policy. "Never Weaken" has, it is said, been hailed by reviewers, exhibitors and audiences as one of the funniest comedies turned out by Harold Lloyd.

Dr. H. B. Brockwedel, manager of the Symphony, said: "Previously I could not tell whether Lloyd or the multi-reel feature was pulling the crowds. I determined to test the pulling power of the Lloyd subjects by playing a program composed of nothing longer than two reels. By featuring Harold Lloyd only, I was able to discover the remarkable drawing power of the comedian. All attendance records for any previous week were shattered."

John E. Storey, sales manager of Associated Exhibitors, said: "Those who are close enough to the national field to note the rapidly shifting characteristics of the industry will realize that Lloyd has set a great big record for himself in houses of the weekly-change policy, and has furthermore brought to the serious attention of exhibitors everywhere just where the short reel subject stands today."

False Pretenses

David P. Howells, Inc., are in receipt of a cable stating that Jackie Coogan was being featured in a film titled "The Mask," a Selig production. Sol Lesser wishes to make it clear that Jackie has not appeared in any such production and that the only film work the little fellow has done was "The Kid," "Peck's Boy" and his new "My Boy" feature. It seems as if the picture is being widely exploited abroad as a Coogan feature.

Selznick's "A Man's Home" Booked for Early Showing at the Capitol

A Broadway showing has been arranged for Selznick's "A Man's Home," which has been booked for an early engagment at the Capitol Theatre, New York City. The play date has not yet been decided upon, but will probably be either the third or fourth week in November, the current month.

The Capitol date, arranged through the New York exchange, promises to stand out as one of the big events of the season. The Capitol, under the personal direction of S. L. Rothafel, presents any picture in a manner long to be remembered and, for a number of reasons, "A Man's Home" will get the very best the house affords. Mr. Rothafel was among the first to see the Selznick picture after it had been finally cut and titled some months ago and was so impressed with its artistry and power that he has been an enthusiastic booster for the photoplay ever since.

There are few people in the motion picture industry who do not know S. L. Rothafel and the things for which he stands. From his earliest days around New York City when his photoplay presentations at the Regent Theatre were sufficiently attractive to draw limousine audiences from all sections of the city, Mr. Rothafel has been advocating photoplays of just the type of which "A Man's Home" is the most striking example.

The showing at the Capitol will be accompanied by an extensive advertising and publicity campaign in the metropolitan territory. Its effect upon the bookings throughout the entire country are expected to be tremendously helpful.

Says Big Crowds Are Flocking to See "Quo Vadis"

The success that George Kleine's revival of "Quo Vadis" is meeting throughout the country is evidenced by a letter just received by Wid Gunning at the offices of the Warren Distributing Organization. It comes from a Detroit film man and is as follows:

"Had a talk with Ed Beatty, general manager of the Butterfield Circuit, today and he gave me the information that 'Quo Vadis' has been one of his best box office attractions this year. Beatty was frank to say that when he booked the classic he had no idea it would go over so big, even though his expectations were pretty strong. In many towns he tells me he has had to hold it for extra days. 'We have played many of the season's biggest pictures,' Mr. Beatty said, 'but the real sensation of them all has been 'Quo Vadis.' It has packed houses for us on every occasion."

The George Kleine production is playing at top box office prices in many cities. In addition to the exhibitors booking the feature, numerous engagements are being made in the big Klaw and Erlanger "legitimate" theatres. One successful engagement has just been closed at Louisville while Waterbury, Conn., is another spot that responded strongly to the George Kleine revival, it is reported. In the latter city, one of the special nights of the engagement was an invitation performance to the Lieutenant Governor of Connecticut and his wife.

Coming into the Christmas season, the Wid Gunning organization reports even greater interest in the picture combining as it does, according to statements, some of the greatest spectacles ever staged for the screen with an artistic value of the highest order.

Work on "Breaking Through" Is Nearly Finished by Vitagraph

Carmel Myers and Wallace MacDonald, co-stars in the Vitagraph serial, "Breaking Through," have almost completed their work before the camera on this serial. Robert Ensminger, the director, is now on the home stretch, and realizing that many serials have spent all their thunder in their early stages, has saved two of the biggest melodramatic "punches" for the very last, it is said.

It is said that the opening episodes planted a logical story, but that the thrills and throbs have been served in crescendo until the serial's middle episodes have reached intense crashing climaxes. Many exhibitors have written the Vitagraph company commending it for handling a serial so deftly. "All that remains is certainly practical," one exhibitor wrote. "The biggest thrill imaginable is no good if it is based on crime or fiendish violence and has to be eliminated. We must figure on what is left for our audiences to see. With us it is result that counts."

Reference to those little touches which make or break a serial with the sophisticated fans who follow them closely is made in a letter from R. J. Manning, manager of the Pike Theatre at Mobile, Alabama. This exhibitor writes: "We are doing fine business with your serial, Breaking Through.' We are now on the fifth episode and wish to state that our business is increasing with each episode instead of decreasing, as is the case with most serials."

Largest Cast Neilan Has Ever Handled Appears in "Penrod"

Marshall Neilan announces the largest cast of popular players ever assembled for one of his productions now appearing in a picturization of Booth Tarkington's "Penrod," and numbering thirty-eight well known artists. This film is being produced under the direction of Mr. Neilan in collaboration with Frank O'Connor, prominent Lasky director of various Realart and Paramount successes.

In the titular role is Wesley "Freckles" Barry. As the father of "Penrod" is Tully Marshall and as the mother is Claire McDowell. Marjorie Daw appears as "Penrod's" sister and Johnny Harron as her suitor. Newton Hall, who appeared as Wesley's pal in "Dinty" appears as the "sissy" and Noah Beery, Jr., as the Italian youngster.

Big Success Reported by Warren Film

"The Old Oaken Bucket," which, it is said, has just finished a triumphal engagement on Keith's circuit in the East, was this week reported as duplicating its success in Los Angeles. The Wid Gunning release played at Clunes Theatre in the California City and pleased audiences for a full week, it is reported. The Los Angeles Herald declared in its review, "May Tully has woven memory into a beautiful picture. 'The Old Oaken Bucket' plays this week at Clunes and what a theme for a picture memory is."

The Los Angeles Times went into extended space in reviewing the picture, declaring "if you ever owned an old oaken bucket and if those moments were dear to you tending the lowing kine and if you have forgotten how doggoned early you had to get up to do the chores or if you linger with joy over the hours spent over the old saw buck, then don't fail to see this picture."

From every city that the "Old Oaken Bucket' is playing in, Gunning says reports come that exhibitors have not been slow to take advantage of the unusual exploitation possibilities presented by the song millions have sung. Sidewalk quartettes, complete shows, built as old time song weeks and unique lobby displays of rustic settings are among the means being used to exploit the Wid Gunning production.

Banks Film Praised Highly by Reviewers

That the Monty Banks comedies produced by Warner Brothers are meeting with unusual approval by motion picture enthusiasts is evidenced by the big bookings that are being made on all his fun-makers, following the favorable reviews of the trade paper critics on his latest comedy, "Squirrel Food."

Exhibitor's Trade Review said: "Monty Banks is the star of this two-reel comedy distributed through Federated Exchanges and directed by Gilbert W. Pratt. There are a number of laughs and several novel features which make it one of the best offerings in which this comedian has appeared, as for example where Monty and the girl carry on a flirtation by means of the titles to popular songs, also where the star in a convict suit eludes capture by standing up against a striped tent."

Moving Picture World said: "This is one of the Monty Banks series. Monty is clever and this tale has to do with his likeness for the fair sex, who get him into a peck of trouble, incidentally in and out of jail. A very entertaining story with rapid action and a number of stunts that are new to comedies combine to make Squirrel Food a censor-proof and highly hilarious comedy. Banks appears to better advantage in this picture than he has in the preceding ones. The supporting cast is good. Gilbert W. Pratt directed."

Announces Release Date and Showing of "School Days"

Gus Edwards' classic, "School Days," starring Wesley Barry, will be given an early trade showing both in the East and Middle West. The production, made by Harry Rapf and directed by William Nigh, will be released Christmas week, and it is declared that 100 prints will be available for screening in 100 key cities.

In the East the private trade showing will be invitation only, and it will be held in one of the prominent hotels during the week of November 28. Coincident with the showing in the East, one of the big hotels in Chicago will also show the production.

Gus Edwards, a specialist in "kid" shows, has compiled a special score for "School Days," containing many of his famous melodies.

Special Showing of "Musketeers"

For the first time in Baltimore a special matinee was given to the entire newspaper fraternity as guests of C. E. Whitehurst, owner of the New Theatre, where the Douglas Fairbanks' production of "The Three Musketeers" has been showing to big crowds. A special showing of the Fairbanks masterpiece was given Sunday afternoon, November 6. The attendance was so large that it was necessary to give the performance in Mr. Whitehurst's Century Theatre which has a seating capacity of 3,500. After the performance the unanimous verdict acclaimed "The Three Musketeers" as the greatest film production that has been seen in Baltimore in many years, it is reported.

Goldwyn Buys More Stories by Famous Authors

Eight new stories have been purchased by the Goldwyn scenario department for early production. Vice President Lehr and Paul Bern, scenario editor, selected them. Gouverneur Morris has just completed an original for the screen, which bears the title, "Always Warm and Green." Kathleen Norris is now working in a studio for the first time. She has written a story directly for the screen, called for the present, "The Happiest Night of Her Life."

"Brothers Under Their Skins," a magazine story by Peter B. Kyne, is being fitted to the screen by Grant Carpenter, playwright and scenarist. Great interest attaches to the filming of Hall Caine's novel, "The Christian." Charles Kenyon, rated as one of America's foremost playwrights and photoplaywrights, has already completed the scenario. It will be held for the author's final inspection and approval.

Rupert Hughes has written another original, which at this writing is known as "Remembrance." The success of his current productions has made him one of the outstanding figures in the industry. Basil King, best remembered for his notable "Earthbound," is again at the Goldwyn studio and is assisting in the production plans of his latest novel, "The Dust Flower." Mary Roberts Rinehart in "Jane," tells how a spoiled girl was tamed. Isabel Johnston is the scenarist. Katharine Newlin Burt has written another film story, "The Summons," which is also to appear in novel form.

Six feature pictures are in production at the big Culver City plant. They are Anzia Yezierska's "Hungry Hearts," with Helen Ferguson and Bryant Washburn heading the cast; "Yellow Men and Gold," by Gouverneur Morris, directed by Irvin Wil'at, with Helene Chadwick and Richard Dix; "Sent for Out," a Rupert Hughes story, with Colleen Moore and Ralph Graves; "What Ho, the Cook!" a Chinese fantasy from Gouverneur Morris's pen; "The City Feller," featuring Cullen Landis, and "The Octave of Claudius," by Barry Pain, with Lon Chaney, Jacqueline Logan and Raymond McKee.

Fairbanks Film Making Records

Showing day and date in five New England cities, Douglas Fairbanks' latest United Artists' production, "The Three Musketeers" is, it is said, playing to capacity in regular attraction houses at special prices, and setting new box-office records.

This picture was shown at the Park Theatre, Bridgeport; the Parsons, at Hartford; the Sam S. Shubert, at New Haven; the Lyceum, at New London, and the Shubert Majestic, at Providence.

Forrest Has Lead

Allen Forrest has been engaged to play the male lead opposite Mary Miles Minter in a new Realart picture which has just been started.

Universal to Produce Series of Short Reel Features Based on Experiences of Newspaperman

Carl Laemmle has authorized production at Universal City on a series of short reel features which will be based upon the experiences of a newspaperman on a metropolitan daily. The series will be sent to the screen as "Ned of the News." Albert Russell will direct with Percy Pembroke, a well known young leading man, in the featured role.

"Ned of the News" will travel out of "Central" with the Flying Squadron of Police to give playgoers a thrill and anyone who has any idea of the hourly activities of the modern police reporter will anticipate speed and suspense in every foot of the tableaux.

The stories were written by George Morgan, under the supervision of William Lord Wright, chief of the serial and short-reel feature department at Universal City, who was at one time one of the best known police reporters in the West.

Wright began his newspaper career under Warren G. Harding, on the Marion Star, and was appointed to an executive position in the short-reel feature and serial department at Universal City after a record of screen successes achieved in the service of other producers.

"Ned of the News" will be presented as short, graphic, action dramas upon each of which has been expended as much time, care and money as is usually given a five-reel feature.

Russell is now selecting a cast which will give Pembroke strong support.

Scene from "The Bonnie Brier Bush," a Famous Players-Lasky British Productions, Ltd., picture. Released by Paramount

The South of "Befoah th' Wah" Shown in "The Prodigal Judge"

"The Prodigal Judge," Vitagraph's special production of the old South of 1835, is almost finished. All of the interiors have been "shot" and there remain only a few more of the exteriors to be made. At the Vitagraph studios in Brooklyn there is a general feeling that something big and altogether worth while has been accomplished.

Albert E. Smith, president of the company, is jubilant over the production. "Give us three weeks of clear, bright weather," he remarked early this week, "and before the first of the year we will show the world a final print of one of the most refreshing pictures ever made. Nothing can stop it now. Even bad weather can't stop the final result—it may delay it, but it can't stop it."

The picture is founded on Vaughan Kester's novel, "The Prodigal Judge." The stills already made show such action as the race track scenes, and others equally thrilling, it is said. One of the noteworthy scenes is that of a duel, it is stated. Jean Paige has one of the principal roles.

Hyman's Prologue for Ray Film High Light of the Whole Show

Coming at the height of the football season, Charles Ray's First National attraction, "Two Minutes to Go," afforded Managing Director Edward L. Hyman at the Brooklyn Mark Strand ample means of putting over the production. Most important was his prologue, which was the high light of his show.

The marquee of the Strand was decorated with college banners, which not only attracted the crowds but met favor with individuals whose Alma Mater's were represented. Another big result-getter was the distribution of heralds at scholastic football games the day before the first showing of the picture.

All these stunts, except the prologue, were rather inexpensive. However, their simplicity worked wonders and drew crowds to the theatre all week. The success of the prologue, an elaborate affair, was due, in a measure, to its timeliness and reality. However, the setting and the singing of the Mark Strand male quartet was mainly the reason for its great success. Credit is due Mr. Hyman for his ability to present atmospheric prologues of the type of "College Days," the name of the one used for Ray's picture.

A typical student's room was used for the setting. Tacked to the wall were about twenty pennants of different colleges. To one side was a book case and in the centre of the room was a desk littered with papers and books.

The quartet entered in lock step formation singing a humorous college ditty. They rendered three such songs. Each wore sweaters or slip-overs inscribed with the letter "B," denoting Baker College, which Ray attended in the picture.

Work Begun on "Man from Home"

Expected to be George Fitzmaurice's most ambitious effort, the Paramount picture, "The Man From Home," from the well-known novel and play by Booth Tarkington, was begun this week when Mr. Fitzmaurice prepared to take a big company from London to Italy for the filming of all the exteriors of the production. The title role will be played by James Kirkwood. Anna Q. Nilsson also has a prominent part.

Big First-Runs on "The Beggar Maid"

Two important first-runs on "The Beggar Maid," the first of the series of Triart Great Master two-reel features are announced by W. W. Hodkinson Corporation this week, thereby adding greater conviction to earlier beliefs that "The Beggar Maid" would take first place in the field of two-reel productions.

Beginning November 6, "The Beggar Maid" started a three-week engagement at the Park Theatre in Boston. Commencing November 13, the picture will begin a seven-day engagement at the big Stanley Theatre in Philadelphia.

Judge Clayton at Paramount Studio

A real judge presided for a few moments at the prop bench in Ethel Clayton's picture, "For the Defense," now being made at the Lasky studio, when Judge Henry B. Clayton, of Montgomery, Alabama, visited the plant and posed with the beautiful Paramount star.

Judge Clayton was in California to address the California State Bar Association of Riverside and San Francisco, and also the Commonwealth Club in the latter city.

Cast Revised

Recent revision of the cast for L. J. Gasnier's forthcoming R-C Picture, "The Call of Home," brings together a skilful group of players, a majority of whom are prominent on the screen. Among them are: Irene Rich, Leon Bary, Ramsey Wallace, Jobyna Ralston, Carl Stockdale, Sidney Franklin, Margaret Mann, Wadsworth Harris, Genevieve Blinn, James O. Barrows, Harry Longsdale, Norma Nichols and Emmett King.

Plans to Film "Spanish Jade"

Having completed "Love's Boomerang," in the Paramount studio in London, John S. Robertson will next produce "Spanish Jade," a picturization of Maurice Hewlett's novel.

Exterior scenes for this picture, which is planed to be one of the biggest productions yet made by Paramount in Europe, will be photographed in Madrid.

Universal Pays $22,500 for "The Storm"

Universal announces the purchase, for $22,500, of the picture rights to "The Storm," Langdon McCormick's successful stage melodrama. It will be used as a vehicle for Harry Carey, Universal's newest super-production star.

"The Storm" created a sensation in New York, it is said, when it was presented by George Broadhurst, the producer, October 2, 1919. The melodrama was developed from a one act thriller by McCormick, which played vaudeville houses for several years as "The Forest Fire." The author evolved and patented the method by which he reproduced a forest fire in the theatre.

The melodrama also had another thrill, almost as gripping as the fire scene, it is said. It was a storm scene in which the stage set was all but demolished in the first act. It is around these two big thrills that Universal says it expects to build the greatest film-melodrama ever screened.

Appreciations of "Over the Hill"

The great influx of letters from clergymen, educators, business men and motion picture fans which contain superlative praise for "Over the Hill," the William Fox super-special production, and which have had their source in every remote section of the country where the picture has been presented, continues. Though nearly a year and a half has passed since the production was first exhibited to the public, the large number of commendatory letters from individuals has witnessed no decline. One business man in the Middle West wrote that the picture had affected him so that he had made successful overtures for reconciliation with a brother to whom he had not spoken in twelve years. "Your photodrama inspired me with a new obligation," he wrote, "and it should have the same effect on others."

Joins Sennett

To his rapidly increasing producing staff, Mack Sennett has added another name, Arthur J. Coe, actively engaged in picture production work for the past seven years. Serving D. W. Griffith, when that well known producer started production on the West Coast, Coe has just completed a three and one-half years' connection with Douglas Fairbanks. Coe comes to the Sennett organization to take up the duties of assistant director to F. Richard Jones, producing manager, and will assist with the forthcoming Mabel Normand productions.

Accident to Director

While directing a May McAvoy production recently Wm. D. Taylor, Realart director, slipped and fell to the stage floor from a height of fifteen feet. He was considerably shaken up, but suffered no serious injury.

Paramount Expects "The Sheik" to Break Box Office Records

"The Sheik," George Melford's production for Paramount featuring Agnes Ayres and Rudolph Valentino, which opened Sunday simultaneously at the Rivoli and Rialto theatres in New York, came within an ace of breaking the record for the two houses on its opening day, it is reported. According to the statement from the Paramount office, there was a total of 19,824 paid admissions, slightly under the figure set by Cecil B. DeMille's "The Affairs of Anatol." Just how near it came to breaking the "Anatol" record is indicated by the fact that the total receipts at the Rivoli on the DeMille production's record day exceeded those for "The Sheik" on Sunday last by less than $1.

The fact that Edith M. Hull's novel, "The Sheik," has reached a circulation far up in the hundreds of thousands is recognized as one of the film's biggest assets from a box office standpoint, Paramount says.

The motion picture critics of the New York newspapers, it is said, are practically unanimous in the opinion that the picture is a sure-fire winner, as witness, for instance, the comment of the Tribune: "Hugo Riesenfeld felt pretty sure of its drawing powers when he put 'The Sheik' in two theatres at the same time, and we are sure he will not be disappointed." The Call, commenting upon the same point, said: "There are long lines of eager individuals seeking admission to the Rialto and Rivoli theatres just now, and they are standing five and six rows thick in the rear of the orchestra."

In Los Angeles "The Sheik" opened at Grauman's Rialto a week ago Sunday, and on the following Thursday Sid Grauman wired to the Paramount home office as follows: "'The Sheik' opened at my Rialto Theatre Sunday and for five days has played to absolute capacity. Cannot praise this production too highly."

The week of November 27 has been designated as "The Sheik" Week, when approximately 250 theatres will play the picture. This country-wide simultaneous showing will be announced to the people of the country in a double-page advertisement in a magazine of national circulation.

Goldwyn Issues a Four Color Souvenir Book for "Theodora"

One of the handsomest motion picture souvenir books ever published is the one printed by Carey Printing Company for Goldwyn's Italian spectacular film, "Theodora," which, it is said, has scored one of the biggest hits in motion picture history at the Astor Theatre, New York.

The book is printed from four-color process plates. Eight pages, devoted entirely to reproductions of "Theodora" stills are in color, the other eight pages (mostly pictures also) being in black and white. In the centre is a two-page spread showing the amphitheatre which figures prominently in the drama. The book is eleven by eight inches and is printed on heavy calendered stock.

Selznick Issues Campaign Book on His Big Bet, "A Man's Home"

As an important part of the exploitation of "A Man's Home," the Ralph Ince special just released, Selznick's publicity department has prepared a campaign book. Heavy antique cover stock of artistic design binds the sixteen page work. Tipped inside the front cover is a reproduction of the William A. Brady letter-head and his letter heartily indorsing "A Man's Home."

Inserted in each issue of the campaign book is an attractive folder carrying reproductions of the unanimously favorable reviews "A Man's Home" received when shown to the trade press critics. These are the more prominent "sales" features of the new campaign book as directed to the exhibitor, and the rest of the work is devoted to assisting the showman in selling to the public the Selznick special.

An important aid to placing the merits of the Selznick special before the public is an insert devoted exclusively to newspaper advertisements and reading notices—four pages, newspaper size. Advertisements of all sizes and press work in full requirement for a complete advertising campaign are provided in the special insert.

The campaign book itself contains a combination of art work and topography pointing to the "high spots" in the production, picturing the players and showing striking scenes. The various styles of paper used for advertising, the lobby display and all accessories are listed, and there is a detailed explanation of an advertising campaign that has been carefully worked out by an exhibitor noted for his ability to attract commendable attention.

Cartoon Advises Early Shopping

Moving pictures will be used in many cities during November in a nation-wide campaign to induce the public to shop early for Christmas, according to Rowland Rogers, of the Picture Service Corporation. This company has secured the services of Clare Briggs, the newspaper cartoonist and author of "When a Feller Needs a Friend," to make his first motion picture cartoon. The story will have his well known caption, "Ain't it a Grand and Glorious Feelin'," and will have a national distribution in the theatres.

In a number of eastern and middle western cities, retail merchants' association have arranged to show the film in all leading theatres, to convey the "shop early" message to the entire community simultaneously.

Grand Central in Paramount Film

Every so often, they move a part of New York into the Lasky studio at Hollywood and everybody from the Empire State gets correspondingly homesick. Just now it is a part of the Grand Central station, used in "If You Believe It, It's So," Thomas Meighan's newest Paramount picture directed by Tom Forman.

One of the waiting rooms, showing the big bronze gates leading to the trains for Albany, etc., is depicted so perfectly that any traveler from the isle of Manhattan would stop and look at it with a feeling of longing, it is stated.

Adds to Cast

The latest additions to the cast of the J. L. Frothingham production, "The Man Who Smiled," include Lucille Ward, Fred Malatesta, Harvey Clarke and Little Bruce Guerin, all well known artists. These players, together with Mary Wynn and others to be added in the near future, will support Marcia Manon and William V. Mong in the production, which is now well under way. Edward Sloman is directing. He is assisted by David Howard. "Tony" Gaudio is cameraman.

Booked by Loew

With practically every theatre in Times Square closed to competition except Loew's State, the Selznick organization points to the success its product is maintaining at this newest Broadway theatre. Elaine Hammerstein's "Remorseless Love" and "Handcuffs or Kisses" have been attractions at Loew's State and on November 7 Miss Hammerstein's latest release, "The Way of a Maid," began a half-week engagement, starting its round of the Loew theatres at the Times Square house.

Many Entrants

The Chicago Daily News in its issue for Friday, November 4, announces that more than 20,000 persons had registered in the $30,000 motion picture scenario contest which it inaugurated three months ago in conjunction with Goldwyn Pictures Corporation.

Selznick Week Promises to Be a Big Success

Reports from the Selznick branches throughout the country give every indication that Selznick Week, November 13 to 19, inclusive, will be a big success. Practically every Selznick office has booked a volume of business considerably in excess of that usually done.

The big Selznick specials, including the new one, "A Man's Home," Vera Gordon in "The Greatest Love," the two Faversham pictures, "The Man Who Lost Himself" and "The Sin That Was His," and "Red Foam" are most frequently mentioned in the extra contracts, although there are many extra play dates for the Selznick Star Series attractions with Elaine Hammerstein, Eugene O'Brien, Conway Tearle and Owen Moore.

O'Brien's "Chivalrous Charley" has been made ready for pre-release during Selznick Week although the regular release date is not set until early December. In this picture O'Brien is supported by Myron Selznick's "discovery" in the person of Nancy Deaver, who is now assuming a leading role for the first time in her screen career, although she has appeared frequently in minor roles with other stars.

Film Breaks Two Broadway Records

Closing at the Mission Theatre at the end of a nine week's run, Douglas Fairbanks' "The Three Musketeers" established its second Broadway record—one on Broadway in New York, the other on Broadway, Los Angeles.

At the Mission Theatre, Los Angeles, not only was a new mark set for length of run for Broadway playhouses, but attendance figures were far excelled. In the 315 performances in which "The Three Musketeers" was shown on the Mission screen it is estimated by Harry David, managing director, that 150,000 persons saw the picture.

Iribe to Go with Cecil B. DeMille

That Paul Iribe will accompany the producer on his two months' vacation tour abroad is the latest word regarding Cecil B. DeMille's forthcoming trip to Europe and Northern Africa. The French artist who has been serving as art director for Cecil B. DeMille productions for several months will fill the dual role of traveling companion and interpreter.

Mary Carr to Be Seen in Person

Mary Carr, who achieved fame by her portrayal of Ma Benton, the mother of "Over the Hill," the Fox super-special production, left New York last Sunday as the result of an insistent demand for her personal appearance in theatres in Chicago, Milwaukee, Cincinnati and Pittsburgh. Arrangements have been completed whereby Mrs. Carr will address the Women's League and other prominent society and civic organizations in the four cities on her present itinerary.

Lesser Plans Campaign Book on All Coogan Productions

Sol Lesser announces that he is going to compile an elaborate "exhibitor's guide and campaign book" which will be of great value to the theatre owner in exploiting any one of Jackie Coogan's productions. It will be built along high grade lines and will contain exploitation angles of highest quality for the exhibitor in putting over Jackie Coogan 100 per cent.

In the short time that Coogan has risen to fame, he had had any amount of national publicity breaks and his name is stamped upon any number of articles of household and domestic use. There are Coogan clothes, caps, shoes, tooth-brushes, writing tablets and toys—all of which the exhibitor will find valuable in exploiting Jackie in his theatre. The guide will show him how to go about it.

"I want this campaign book to be of such quality and compiled in such an artistic manner that an exhibitor will keep it on his desk year in and year out," said Mr. Lesser. "I want the book to mean so much to the theatre manager and owner that when it is misplaced, it will be noticed and asked for. I think that the expense of such a guide will be little or nothing when the value is taken into consideration."

It is Mr. Lesser's intention to have the book ready prior to the national release of "My Boy," the new Coogan production.

Constance Talmadge Feature Is Revived by L. J. Selznick

The revival of Cyril Harcourt's "A Pair of Silk Stockings" is set by Select for November 20. This will be the second feature in this season's issues of Selznick revivals, starring Constance Talmadge, in the pictures that brought her into screen prominence when Lewis J. Selznick was making stars out of the Talmadge sisters, Constance and Norma.

Showmen will be interested in the details that made "A Pair of Silk Stockings" a great box office attraction when first screened two seasons ago. As a stage play the Cyril Harcourt story had been a pronounced success. Harrison Ford was then making his way to popularity with the public and his appearance opposite Miss Talmadge in the film gave his stock a pronounced boost.

Walter Edwards directed the presentation at a time when he was just reaching the zenith of his fame. Wanda Hawley appeared in Miss Talmadge's support, the other players including Vera Doria, Helen Haskell, Florence Carpenter, Louis Willoughby, Robert Gordon and Thomas Persee. New prints have been shipped to Select branches, after a thorugh editing and furnishing of the original presentation.

"Mother o' Mine," Big Success Associated Producers Report

Popularity of fast action melodrama is not confined to the United States, but is world-wide, and the favorable reaction at the box office to big pictures which combine melodrama with the theme of mother love is not national, but international, says a statement from Associated Producers.

These facts are evident from a cable received last week by Millard Johnson, New York manager for Australasian Films, Ltd., from the executive offices of the company at Sydney, Australia, proclaiming the success of Thomas H. Ince's "Mother o' Mine," which has been an unusual box office success in all sections of the United States and Canada, it is reported. The cable from Sydney reads: "Congratulations to Ince. 'Mother o' Mine' only attraction drawing capacity business in the last twelve weeks.."

Start the New Year
RIGHT!
Wid Gunning Month
1922 JANUARY 1922
Sun. Mon. Tue. Wed. Thu. Fri. Sat.
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
JANUARY 1922

Phillis Haver Awaits Turpin

Phyllis Haver, whose name is synonymous with Mack Sennett comedies, is back on the Sennett lot after a lay-off of six weeks, though little of it was spent in vacationing. Miss Haver is now a member of the society of landlords, having bought herself a double bungalow. The charming comedienne has been very busy until the last few days fixing up her new place.

Miss Haver has been awaiting the return of Ben Turpin from his eastern tour of personal appearances in order to appear with him in the leading feminine roles of a series of eight two-reelers. The comedies will be released through First National.

Big Theatres Begin Showing "Man's Home"

Selznick executives, including President Lewis J. Selznick and Sam E. Morris, vice-president in charge of distribution, are authority for the statement that never before in the history of the organization has the Selznick company had a feature which has aroused such widespread interest as "A Man's Home."

A big New York booking, details of which are not yet ready for announcement, has just been made. The Boston Theatre, the largest theatre in the Massachusetts capital city, opened with the picture on November 7, having put it in some weeks earlier than was originally planned because of the week's programs at opposition houses.

The Temple Theatre, Detroit, will play the feature in the near future. The Dome Theatre, Youngstown, Ohio, and the Strand Theatre, Dayton, are making a big drive on the picture the week of November 13, "Selznick Week."

"Spanish Jade" Filmed in Spain

John S. Robertson will receive valuable assistance in the production of "Spanish Jade," his next Paramount picture for Famous Players-Lasky British Producers, Ltd., from Harry Ham, who has a prominent role.

Most of the exteriors for "Spanish Jade," which is to be a free adaptation of Maurice Hewlett's famous novel, will be filmed in Spain. Mr. Ham himself has only recently returned from the land of oranges, grapes and fandangoes, where he spent over two months exploiting the Dempsey-Carpentier fight pictures.

Selznick News for Australia

To maintain the high standard of the Selznick News the world over and adhere to its policy of presenting only up to the minute topics, a special Australian edition of the News for showing throughout the entire antipodes has been established.

A special staff of Australian news cameramen are now on the job at all the chief points throughout their native land.

News in Brief from Everywhere

Kansas City

Some of the representatives of various film companies in this territory report that business has been picking up the last two weeks. Every one is exceeding optimistic and in high spirits.

* * *

J. R. Adey purchased the De Luxe Theatre at Hutchinson, Kas., from Fred Savage, only to sell it back to Mr. Savage several days later. Mr. Savage has had the theatre redecorated and remodeled since he bought it back. The policy will be to show only first-run pictures.

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Mr. Barbour, of the Barbour Theatre Circuit of Southern Missouri and Oklahoma, was in town several days ago and lined up some of the latest attractions.

* * *

H. J. Pluer, of the Strand Theatre at Emporia, Kan., recently opened the new theatre at Osage City. It seats about 800. Osage City did have a moving picture show, but it was in an old store room and the manager couldn't afford pictures that the public demanded.

* * *

Glen Klock, of the Pittsburg Amusement Company, of Pittsburg, Kan., who also operates the Colonial Theatre, New Grand and Klock Theatres at Pittsburg, is experiencing the effects that come with a big coal strike, such as they have in Kansas at the present time.

* * *

N. W. Houston recently bought the Reel Theatre at Oswego, Kan., from H. H. Daniels. Mr. Houston now has the Southern Kansas Theatre Circuit, as he previously owned the Electric Theatre at Helena and the Liberty Theatres at Columbus. He also owns and runs a newspaper in Columbus.

* * *

The first district meeting of the Motion Picture Theatre Owners of Missouri, held at St. Joseph the last part of October, was a great success, according to the report made by Lawrence Goldman, secretary. The meeting was well attended by exhibitors from St. Joseph and the fourth congressional district. Various resolutions were passed upon concerning the taking of action to secure the support of the congressmen of each district and the senators for the repeal of the admissions tax, the 5 per cent. rental tax, the passage of the Lampert bill and against the blue laws.

* * *

H. L. Holmes, who was recently appointed branch short-reel sales manager, has been promoted to the vacancy created by W. L. Rubert's resignation as assistant manager of Universal's Kansas City branch. Charles Russell, key city representative and one of Universal's live wires, is the new branch short-reel sales manager.

* * *

S. H. Blair, of the Majestic Theatre at Belleville, Kan., has leased the theatre at Hebron, Neb. The theatre is being remodeled and completely redecorated.

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The Realart Pictures' Corporation has moved from the tenth floor of the Film Building to the new home at 1710 Wyandotte street. M. A. Tanner, who is acting manager since the transfer of David Blyth to Denver, extends a welcome to all.

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M. E. Williams, of Pioneer, was elected president of the Kansas City Film Board of Trade at the last regular meeting. He fills the vacancy left by S. B. McCracken, of Paramount, who resigned, due to the pressure of other duties.

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The Phoenix Film Corporation is settled in its new offices on the sixth floor of the Film Exchange Building. George Hill, formerly with Select, is now booker for Phoenix. Miss Eva Pelham, also of Select, is with Phoenix, and Pat O'Brien, who was with Standard, has charge of the shipping department.

* * *

Ed Peskay, of the New Penn, Star and Mickle Theatres in St. Joseph, Mo., was recently appointed manager of the Crystal Theatre at St. Joseph. The theatre seats 1,500 and plays pictures and vaudeville.

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Wes Millington, of the Crystal Theatre, Ottawa, is enlarging his theatre and putting in a large stage.

* * *

The New Star Theatre at Wichita, Kan., has been remodeled, redecorated and renamed the New Kansas. It is under the management of J. H. Cooper. The Yale Theatre Supply Company equipped the theatre with Simplex projectors.

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Hammond Brothers are said to be building a 600-seat theatre at Bentonville, Ark.

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M. J. Kelbourn, of Bentonville, Ark., is building a new theatre to be called the Royal.

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Mrs. H. Howard has sold the Grand Theatre at Greenfield, Mo., to C. B. Hudson.

* * *

Mr. Carson, of Osawatomie, Kan., opened his new $50,000 theatre recently.

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R. Melcher is a new Warren salesman in this territory, according to Ben Blotcky.

* * *

E. C. Robertson, who owns the Victory Theatre at Fayettesville, Ark., is building a new house at Siloan Springs, Ark.

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Bill Parson is now representing the W. W. Hodkinson Corporation in Southern Missouri and Robert Elliott is back with the Kansas City branch and will cover the Southern Kansas territory.

* * *

Charles F. Bessenbacher, who has been cashier for Vitagraph for the past four years, has left that concern and is occupying a similar position with the Crescent Film Company. The Vitagraph office force presented Mr. Bessenbacher with an engraved silver cigarette case as a token of appreciation. William Cocek, formerly assistant cashier for Vitagraph at Dallas, Tex., has filled the vacancy left by Mr. Bessenbacher.

* * *

L. A. Moran has been appointed publicity representative for the local Fox office.

* * *

The Main Street Theatre, devoted to Junior Orpheum vaudeville and feature pictures, opened October 30. The theatre, erected at an approximate cost of $2,000,000, seats 3,200, and is said to be one of the most beautiful theatres in the Middle West. Lawrence Lehman, manager of the Orpheum Theatre here, will also have charge of the Main Street.

* * *

Philadelphia

Messrs. Fred D. and M. E. Felt announce that work has progressed so far on their new Aldine Theatre, at 19th and Chestunt streets, that the date of the opening will be held on Friday, November 11.

The Aldine, which belongs to the exclusive type of houses, with its subdued but richly ornate scheme of decorations, possesses luxurous furnishings offset by a gorgeous Roman garden set. An important feature regarding the house will be the projection equipment which cost $12,000 to install. Musical accompaniment and special concerts will be featured. Three of the greatest organists, Firmin Swinnen, of New York; Rollo Maitland, of this city, and K. A. Hallett, of Boston, will preside at the organ. The opening presentation will be Douglas Fairbanks in "The Three Musketeers."

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F. W. Gebhard will be the branch manager at the new offices of the W. W. Hodkinson Film Corporation, which will be located at Juniper and Vine streets. Bill Humpheries will act as special representative of Eastern Pennsylvania and Southern New Jersey.

* * *

Michiel Stiefel had a formal opening of his new Jackson Theatre, Fifth and Jackson streets, Sunday, November 6. The Jackson cost over $200,000 to build and will seat 1,000. This theatre is another link in the increasing chain of the Stiefel Amusement Enterprises of which Michael Stiefel is president. The theatre is absolutely fireproof and modern in every detail. The building is constructed of terra cotta and brick, while the interior is marked by the simplicity of its artistic decorations. The ventilating system is controlled by huge blowers while two large boilers supply the heating.

* * *

Tony Luchesse, of the De Luxe Film Corporation, is confined to his home with an attack of influenza. His many friends are expressing wishes for his speedy recovery.

Herbert Effinger, who is operating a chain of theatres of his own in this city, announces that his new addition, the Sixty-ninth Street Theatre, at Sixty-ninth and Market streets, will open November 18. The theatre will have a seating capacity of 2,000, and will be one of the handsomest in this part of the country.

The theatre is built on a triangular site which also includes, a bank, stores and apartments. Hodges local contractors have constructed the modern and fire-proof buildings, while the master hand of Barbaretti has beautifully decorated and furnished the interior, in a most luxuriant manner.

* * *

Washington

R. Wesley Etris, son of Robert Etris, manager of Crandall's Knickerbocker Theatre, Washington, D. C., is the latest addition to the ranks of theatre managers, having been appointed by Harry M. Crandall to be in charge of the Crandall house at Martinsburg, W. Va. Mr. Etris succeeds LeRoy Brebieth, who has returned to Pathe, with whom he was connected before joining the Crandall forces, and who will cover Virginia for that company.

* * *

Lou Bache, manager of First National, who was taken off a train at Philadelphia three weeks ago and operated upon for appendicitis, has recovered, and has resumed his duties in Washington.

* * *

Several changes have taken place in the local distributing offices since the first of the month, Clinton Robbins being made manager for Pathe, succeeding Mr. Ainsworth, who severed his connection with the exchange about a month ago, and J. S. Hebrew, formerly with Vitagraph, joining the Fox Film Company as manager.

* * *

Harry M. Crandall, who spent last week at the First National convention in Chicago, will spend next week and possibly the week after at the First National offices in New York, to lay plans for the coming year.

* * *

Senator Penrose, of Pennsylvania, chairman of the Finance Committee, is the latest devotee to the silent drama, having had two Power's machines installed in his apartment at the Wardman Park Inn. The installation was made by Abe Dresner. The machines will be used for private showings of feature films for the benefit of the Senator and his friends.

* * *

Plans are being made to open the new Lincoln Theatre (colored) on January 1. At the present time the house is being roofed over, and it is expected that before the arrival of cold weather the outside work will be practically completed.

Buffalo

Thomas W. Brady, one of the best known film men in Western New York, and former manager of the Select and Associated Producers' Exchange, has resigned as manager of the Buffalo F. B. Warren Company Exchange. Mr. Brady has not as yet made any plans for the future. His resignation took effect Saturday, November 5, immediately after which he started for New York. On his return he may announce a new connection. The Warren office is in the Select Exchange, Warner Building, 257 Franklin street.

* * *

Henry W. Kahn, manager of the Buffalo Metro Exchange, announces a number of changes in his staff. George Schaeffer, formerly assistant manager at the Goldwyn office, has joined Metro as salesman. Leo Mullen, formerly cashier at Fox, is now office manager at Metro, succeeding Ted O'Shea, who is now on the road. E. G. Briggs, formerly with Pathe at Albany, is on in the territory with "The Four Horsemen." Mr. Kahn has just returned from a conference with E. M. Saunders in Cleveland, which was attended by branch managers from many other cities in this district.

* * *

Otto T. Schroeppel, former assistant manager of the Buffalo Realart Exchange, and recently manager of the Star Theatre on William street, one of the chain of houses in General Theatres' Corporation, has resigned the latter position to join the L. R. Steel Service Corporation. Martin Pleuthner, former manager and owner of the Linden Theatre on Jefferson street, has succeeded Mr. Schroeppel at the Star.

* * *

Howard Carroll had all Niagara Falls talking when he put on "Why Girls Leave Home?" at the International Theatre. A number of special newspaper features, based on the subject of the picture, views by the district attorney, police matron and leading ministers and city officials, 30 24-sheet stands, 300 window cards, 2,000 buttons and 50 easels in prominent stores were some of the Carroll stunts on the picture. Sydney Samson, of the Grand & Warner Exchange, is handling the production in Western New York.

* * *

Robert Hornung, manager of the Shea Opera House in Jamestown, N. Y., sure does splash advertising all over the Jamestown newspapers.

* * *

Richard C. Fox, manager of the Buffalo Select Exchange, has a white elephant on his hands, in the form of a mammoth motor car, which he has to take out in the country to turn around. The boat is all to the merry, except that parts of it fall in the street now and then so that Dick is forced to take it to the service station many a time and oft. At the service station they always tell him that nothing is wrong. That's why Dick is looking over the new models with a view to trading the gondola in for another boat.

* * *

E. J. Hayes, manager of the Buffalo First National Exchange, and Henry E. Wilkinson, former Buffalo Realart manager and now general sales manager for Arthur Kane, journeyed to Rochester last week, to settle some Charles Ray contracts. Charlie, by the way, will be in Buffalo November 21 and 22. Malcolm Williams has taken charge of the short subject department at First National. Lillian Bailey, who has resigned from the office staff, was presented with a chest of silver by the employes of the office. The new series of Buster Keaton comedies has been signed up by the Hippodrome, Buffalo and the Regent, Rochester. Max Levine, manager of the Masque Theatre, has signed a franchise. George Blackmon, F. N. representative in the Syracuse territory, won the first prize in the recent State-wide sales contest. Charlie Chaplin in "The Idle Class," is being heavily booked for day and date showings. In Buffalo Shea's Hippodrome, Shea's Court Street and Shea's North Park is presenting the comedy this week.

* * *

Negotiations are now under way to lease space in the building at 145 Franklin streets as the location for the W. W. Hodkinson Exchange. The company, according to plans, will have the second floor, formerly used by A. P.

* * *

The Lockport Theatres' Corporation has presented the large brick office building on the Murphy brother lumber yard property in the Lock City to the board of education. The corporation will soon erect a large theatre on the site and give the building to the city free on condition that it be removed from the site. The building may be utilized as a public library.

* * *

The Society of Motion Picture Engineers held a meeting in the Hotel Statler, Buffalo, last week. Many technical papers were read, reports of committees were heard, there was a trip to Niagara Falls and a banquet.

San Francisco

J. Lustig, of the Lustig circuit of theatres, Los Angeles, was a recent visitor here, coming to make the purchase of an organ.

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The Divisadero Street Theatre, Divisadero and Haight streets, is to be opened shortly, after having been closed for several months. The new owner is M. R. Shepic.

* * *

The Venus Theatre on upper Market street, one of the oldest moving picture houses in the city, is to be re-opened shortly, after having been closed for a long time. The house is being enlarged.

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John Triguerio, who operates two moving picture houses at Fort Bragg, Cal., has been spending some time here of late arranging his bookings.

* * *

C. E. Scott, traveling salesman for Metro, has returned from a trip through Nevada where extensive bookings were made on the "Four Horsemen of the Apoclypse."

* * *

Monte Rice, manager of exploitation for William Fox in this territory, arrived here recently and opened Pacific Coast headquarters in the local exchange.

S. M. Unander and H. C. Peters, officials of the Far East Production Company, who arrived here recently from Tahiti, where scenes for a picture to be called "The Lagoon of Desire" were filmed, plan to leave shortly for London, England.

* * *

Grace Millerick, hostess at the new Granada Theatre, which is to open this month, has been busily engaged of late in selecting a staff of ushers and interviewed two hundred and fifty applicants in one day recently. Of this number but seven were chosen.

* * *

The Turner & Dahnken Circuit has inaugurated a new system of handling the publicity for its houses, now nine in number, and all press matter is now prepared at the San Francisco headquarters, relieving branch managers of this work. A full-fledged publicity department has been installed, with H. F. Reed in charge.

* * *

The College Theatre on Market street, above Seventh, has been taken over by the Kehrlein interests of Oakland and Fresno, and will be opened on November 5th, as the Francesca Theatre. The house has been remodeled and has been given the general appearance of a California Mission of the early days.

* * *

Louis R. Lurie, well known in this field through his former connection with the Rialto Theatre and other theatrical interests, announces that he has secured a lease on the Columbia Theatre for a period of twenty years, taking possession in two years' time. At the expiration of the present lease extensive improvements will be made, including the installation of passenger elevators. This theatre features road show attractions, but big film productions are frequently shown there.

* * *

The new Turner & Dahnken Theatre at Salinas, Cal., was formally opened on November 1, with the road show attraction, "Angel Face." Moving pictures will form the main attractions in the future. The opening was attended by Mrs. Hattie Turner, Roy Hall, Howard Bru and A. M. Bowles, all of the Turner & Dahnken organization. The theatre, which will be conducted under the management of G. A. Turner, has a seating capacity of 1,200 and is equipped with a fine Wurlitzer organ.

* * *

Plans are being made to commence work on the new Fox Theatre at Oakland, Cal., early in December. This house will be located on Broadway, near Nineteenth street, and will have a seating capacity of 3,000. Maury I. Diggs is the architect.

* * *

General Manager Isadore Bernstein, of the Pacific studios, has gathered an efficient technical staff about him, including J. R. Herman, laboratory superintendent, formerly with Horsley; J. Jackman, technical division, formerly with Fox, and James Potts, chief electrician, formerly with the Hollywood studios.

* * *

Edward Belasco, for years with the Alcazar Theatre, San Francisco, and who recently entered the moving picture field, has returned from New York and has organized the Belasco Attractions, Inc., which will produce moving pictures here. With him will be associated Joseph Brandt and Harry Revier, well known in the producing field. Arrangements have been completed with Rex Beach, Mary Roberts Reinhart, James Oliver Curwood and the heirs of Jack London, for stories by these writers. Dorothy Valerga has been signed to appear in Belasco productions and is expected here shortly.

Baltimore

A new theatre to cost approximately $100,000 is to be built on Main street, Danville, Va., by the Southern Amusement Company. November 5 has been set as the day for opening the bids for construction.

* * *

Charles F. Main, of Middleton, Md., plans to build a picture theatre in that city.

* * *

The Plaza Theatre, Charleston, W. Va., is to be remodeled by the Better Theatres' Corporation, of which Harris P. Wolfberg, is general manager.

* * *

John J. Carlin, proprietor of Carlin's Amusement Park, and a director in the Circle Theatre Company, now building a picture theatre, left for Houston, Texas, on October 28. He traveled with the De Foe Grand Opera Company, which will give eight performances there. It is Mr. Carlin's desire to see how the performances are received in Houston so he can prepare for his 1922 season of opera in his open air theatre.

* * *

In order to bring before the public President Harding's idea of having two minutes at noon on Armistice Day, Friday, November 11, devoted to silent prayer, to thank God for our successes in the war and for the future welfare of our country, slides will be made and distributed to the picture theatre managers by the Exhibitors' League of Maryland. This action was taken after a letter was received from the chairman of the Motion Picture Theatre Owners of America, by Eugene B. McCurdy, president of the Maryland organization, urging the league to help and co-operate with President Harding in this work.

* * *

The Century Roof Garden, over the Century Theatre, Baltimore, was opened to the public on Saturday night, October 29. Ernie Young's Passing Parade and Fashion Show was the attraction and it will remain here for several weeks. A number of newspaper men, film men and friends of Charles E. Whitehurst, president of the Century Theatre Company, were present, and the place was crowded all the evening. It is beautifully decorated and lighted; there is a jazz band which keeps things lively; a dance floor and tables on the main floor. A table d'hote dinner is served from 6.30 to 8 p. m., and light refreshments from that hour to 1 a. m. The prices are moderate and a combination ticket for the picture theatre below and the balcony of the roof, with the privilege of dancing, is 85 cents.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"The Lure of Jade"

Pauline Frederick Does Excellent Work In Screen Tragedy With Unhappy But Logical Ending—Robertson-Cole Picture.

Reviewed by Jessie Robb.

The fact that the innocent indulgence of Sara Vincent's love of jade provides the motivating cause of the ensuing tragedy, gives the title to this Robertson-Cole picture, starring Pauline Frederick. The title is strongly suggestive of Chinese mystery and glamour which is not embodied in the picture. The characters are those of high naval officers, their wives and daughters. That people of this class would so readily believe the malicious scandal told by a jealous woman seems somewhat far-fetched but the good direction and sincerity of acting makes this promise plausible. From this episode, which is in the nature of a prologue, the tragedy is cumulatively developed with a smooth continuity to the climax.

Miss Frederick is more convincing as the bitter, revengeful woman than as the young girl. Her work is marked by intelligence, understanding, and a fine repression. She is ably supported by Clarissa Selwynne as the jealous wife and an excellent cast.

The Cast

Sara Vincent.....Pauline Frederick
Captain Louis Corey.....Thomas Holding
Allan Corey (his son).....Arthur Rankin
Stuart Beresford.....Leon Bary
Rear Admiral Vincent.....Hardee Kirkland
Captain Willing.....L. C. Shumway
Alida Corey.....Clarissa Selwynne
Sara's servant.....Togo Yamamota
Willing's servant.....Goro Kino

From the Story, Houses of Glass, by Marion Orth.
Scenario by Marion Orth.
Directed by Colin Campbell.
Photographed by Dev. Jennings.
Length, 6 Reels.

The Story

Sara Vincent, daughter of Rear Admiral Vincent, is popular at the naval post. She has a passion for collecting jade of which she has a fine assortment. Several years ago when at the Philippines, Sara had met Captain Corey. They had fallen in love, but as Corey was engaged Sara had insisted that he marry his fiancee. The Coreys are stationed at the post and Alida is intensely jealous of Sara.

At a party Captain Willing, who is being transferred, laughingly boasts of the superiority of his jade collection and invites Sara to see it. They are locked in his rooms by his dissatisfied servant. To avoid being seen by his brother officers, who are calling, Sara leaves by the bedroom window. Alida sees her and at once spreads a scandal. The next day Sara is ostracized. Her father tries to stop the scandal but is seized with apoplexy and dies.

Fifteen years later Sara is the owner of the "Sea Gull," a South Sea Island resort. To this island come Alida and her nineteen-year-old son, Allan. Sara sees them and plans revenge. She uses Beresford, a remittance man, who is infatuated with her. He meets Allan and Alida and by subtle flattery wins the latter. Allan drifts into the "Sea Gull" and becomes enamoured with Sara.

Beresford inveigles Alida into a compromising situation. As Sara is telling her of her revenge Allan enters. The boy is half crazed with drink and fever. He kills Beresford. Sara takes the blame. Meanwhile Corey has arrived. He endeavors to assist Sara but she refuses help and goes to prison alone.

Program and Exploitation Catchlines:

Pauline Frederick Rises to Dramatic Heights in Tale of Revenge and Self Sacrifice.

IN THIS ISSUE

"The Ropin' Fool" (*Will Rogers*).
"Bucking the Line" (*Fox*).
"The Lure of Jade" (*Robertson-Cole*).
"The Vengeance of Trail" (*Aywon*).
"The Sheik" (*Paramount*).
"Hamlet" (*Asta*).

"The Ropin' Fool"

Will Rogers' Own Production Is a Decided Novelty.

Reviewed by Sumner Smith.

Since Will Rogers left vaudeville and Ziegfeld for motion pictures, thousands of theatregoers have sadly missed the opportunity to marvel at his expertness with the lariat and to laugh at his particular brand of naive conversation. Now Will of the homely but likeable physiognomy comes forth with a two-reel film that is reminiscent of his earlier entertainments, for numerous sub-titles written in conversational tone, provocative of hearty laughter, and views of a bewildering variety of roping stunts, afford a permanent record of Will Rogers' famous stage stunts and the uniqueness of his monologue.

Rogers calls the picture "The Ropin' Fool." Introductory sub-titles—there are eight or ten of them—acknowledge that it makes little pretense at having a plot. The picture is essentially an exhibit of the man's remarkable ability to make a rope tie itself into all sorts of knots by the mere process of being whirled through the air, and to halt the escape of men, horses, geese—all kinds of living things. Plentiful use of slow-motion photography shows how it is done and dispels any possible belief that the stunts are faked. No audience can help but marvel as Rogers throws a figure eight around a galloping horse or lassoes a rat with a piece of string or brings to terms a cat melodiously inclined.

The picture acknowledges a director, Clarence C. Badger, and a cast, but there is little in it besides Will Rogers. It is to be recommended as a decidedly pleasing novelty in film entertainment, an excellent short subject with which to round out any program anywhere. This week it formed a part of one of the best bills S. L. Rothafel has yet put on at the Capitol Theatre; in other words, "The Ropin' Fool" made a distinct hit. It marks Rogers' debut as a producer.

The Cast

"Ropes" Reilly.....Will Rogers
The Girl.....Irene Rich
The Stranger.....John Ince
The Foreman.....Big Boy" Williams
The Medicine Doctor.....Russ Powell
The Sheriff.....Bert Sprotte

"Torchy's Frame-Up"

This Torchy Comedy released by Educational and featuring Johnny Hines is one of the poorest seen in some time. Torchy endeavors to play Cupid when a young couple elopes. Most of the second reel is taken up with scenes of a party of young people getting into the wrong rooms in a hotel. These scenes are not funny, and it is next to impossible to follow the movements of the different characters.—S. S.

"The Vengeance Trail"

A Son's Reformation Main Theme of Charles R. Seeling Production, Featuring Guinn Williams, Aywon Release State Rights.

Reviewed by Jessie Robb.

The title bestowed on this "Western" production of Charles R. Seeling, Aywon release, State Right, is decidedly blood thirsty—far more so than the film itself. Nevertheless, there is the gun-play, riding and action, action aplenty, which all good-bad "Westerns" must necessarily have, in order to be Westerns. The producers have employed a theme not ordinarily used in this kind of picture, namely, that of the reformation of a dare-devil young scapegrace of a son through the gentle influence of a lovely woman. Then by locating the story in the wild and woolly West with the cowboy hero, legitimate opportunity is provided by pulling all sorts of stunts, including a few serial ones. The hero is said to be the son of a rich ranch owner, but the ranch buildings shown hardly bear out that statement.

Guinn "Big Boy" Williams is the principal and featured player. He carries out his part as if his former vocation in life was that of a cowboy, which it undoubtedly was. A pocket edition of the famous "Will," namely Will Rogers, Jr., starts out to follow in dad's footsteps and gives a good account of himself. The cast is competent.

The Cast

Lady Killer Larson.....Chas. Arling
Broncho Powell.....Bert Apling
Grace Winwood.....Maryon Aye
Buddy Hicks.....Will Rogers, Jr.
Big Boy.....Guinn Williams

Length, 5 Reels.

The Story

"Lady Killer" Larson is foreman of the Bronson ranch. He is privately employed in cattle rustling. "Big Boy" Bronson, the son of the owner, is a wild dare-devil. Larson tries to make trouble between the father and son in order that he may carry on his crooked deals and win Grace Winwood, Bronson's ward and "Big Boy's" sweetheart.

"Big Boy" is reprimanded by his father. "Broncho" Powell gets the young fellow into what he believes is a false hold-up, but what he discovers afterwards is a real one. He is turned out by his father.

In a near-by town he learns of the kidnapping of Buddy Hicks. In finding and rescuing the small boy, "Big Boy" unearths Larson's villiany, rescues Grace from Larson's gang and then, realizing the error of his wild ways settles down with Grace as his wife.

Program and Exploitation Catchlines:

"Big Boy" Williams, Dare-Devil Cowboy, Performs Many Stunts as the Wild Young Son Who Finally Settles Down.

"The Woman and the Hen"

Up to Paul Terry's standard is this, the latest animated fable modernized from Aesop's Fables. As usual, a moral is pointed, and in this instance it lies in the fact that the woman, not satisfied with the rate at which her hen is laying eggs, buys a mysterious fluid from a faker, which he guarantees will make the hen lay like it never laid before. It does, the hen dies and lays forever. Particularly clever are the scenes where the cat is anxiously watching the hen and waiting for the expected egg.—C. S. S.

Newest Reviews and Comments

"The Sheik"

George Melford's Production Featuring Agnes Ayres and Rudolph Valentino Is Rich in Local Color.

Reviewed by Edward Weitzel.

"The Sheik" is fascinating as a study in local color, and the love story of the English beauty and the desert chieftain will capture the heart of youth. The coldly critical eye will discover that the romance is quite ordinary, and the finish a compromise to convention that has served long and faithfully the writers of fiction.

Agnes Ayres is a beautiful woman and acts with feeling and finish. And Rudolph Valentino is a romantic figure in his Arab robes, in spite of his trick of constantly showing the whites of his eyes. But it is the shots of the gleaming sands and the charging horsemen that are the high lights of the picture. George Melford has done wonders for the author of the novel, and the screen version is sure to prove one of the best money-makers on the Paramount program. There are several exceedingly able impersonations to the credit of the supporting company, Adolphe Menjou as Raoul de Saint Hubert, Walter Long as Omair and Ruth Miller as a slave girl being on the list.

The Cast.

Diana Mayo .....Agnes Ayres
Sheik Ahmed Ben Hassan..Rudolph Valentino
Raoul de Saint Hubert.....Adolphe Menjou
Omair .....Walter Long
Baston .....Lucien Littlefield
Youssef .....George Waggner
Slave Girl .....Ruth Miller
Sir Aubrey Mayo .....F. R. Butler

Story by Edith M. Hull.
Directed by George Melford.
Scenario by Monte M. Katterjohn.

Length, 6,579 Feet.

The Story.

Diana Mayo, a beautiful English girl, decides to make a trip into the Sahara desert, despite the protests of her brother and friends. At Biskra, she disguises herself as a slave girl and enters a gambling casino where Sheik Ahmed, who is holding a fete, meets her. Learning that she is to go into the desert the next day, he bribes a guide and later she falls into his hands.

The Sheik is determined to bow her to his will, but she rebels. He makes a slave of her and one day, while riding with an attendant, she attempts to escape. Her horse falls and breaks its leg and at this moment, Omair, a desert bandit sees and decides to abduct her. The Sheik arrives at this juncture and takes Diana back to camp. When he hears of Omair's presence in the vicinity, he decides to send Diana back to Biskra. While Diana and Saint Hubert, a friend of the Sheik's and a novelist are riding in the desert, Omair swoops down upon them. Saint Hubert is wounded and Diana made prisoner.

When news of the abduction is brought to the Sheik, he summons his tribesmen and hastens to the rescue. Diana is about to commit suicide rather than endure Omair's loathsome embraces, when the Sheik's followers attack the camp. In a hand-to-hand battle, Omair is slain and the Sheik badly wounded. Diana nurses the Sheik, whom she now loves, back to health, but he treats her indifferently and decides to return her to her people. Diana, who has learned from Saint Hubert that the Sheik is not an Arab, pleads with him and when he realizes that she loves him as devotedly as he adores her, he takes her to his arms. A few days later they start back to civilization, on the first leg of their honeymoon journey.

Program and Exploitation Catchlines:

"The Sheik" Is a Fascinating Love Story for the Heart of Youth and Has Been Beautifully Produced by George Melford with Agnes Ayres and Rudolph Valentino as the Stars.

Edith M. Hull's Famous Novel, "The Sheik," Makes Absorbing Motion Picture Material.

"Bucking the Line"

William Fox Presents Maurice Flynn As Star in Adequate Vehicle.

Reviewed by Jessie Robb.

William Fox has a new star. He is Maurice Flynn, former Yale fullback and known, popularly, as "Lefty." As Flynn is over six feet tall and possesses a physique to correspond, the first vehicle for this muscular star has been selected to display his physical prowess. The many stunts pulled off by Flynn seem all in a day's work and he handles a full grown hefty man as easily as a small girl handles her doll. Also there is one corking good fight which strongly resembles a football rush.

The story used is just average and has the situations usually demanded with the usual love interest. Also it can be classed under "clean entertainment."

As far as acting ability is concerned, Norman Selby as Jerry, Monty's pal, the weary tramp with the aversion to work, gives the best character delineation. He is responsible for the laughs. The other members of the cast are competent. Technically the production is standard.

The Cast

John Montague Smith.....Maurice Flynn
Corona Baldwin.....Molly Malone
Jerry, Monty's Pal.....Norman Selby
Col. Dexter Baldwin.....Edwin B. Tilton
Verda Richlander.....Kathryn McGuire
Dave Kinsey.....J. B. Farrell McDonald
Watrouse Dunham.....James Farley
Tucker Jibbey.....Lesly Casey
Rand Barlow.....George Kerby

Story from "The Real Man" by Francis Lynde.
Directed by Carl Harbaugh.
Photographed by Frank B. Good.
Length, 4,544 Feet.

The Story

John Montague Smith is cashier of a small town bank and the social lion. He is jarred out of his easy existence when Watrous Dunham, president of the bank, accuses him of bad business in making loans. John is forced to leave town, clandestinely. He goes on a freight train and rescues Jerry, a tramp, from being knocked off the train. John forces a brakeman to change clothes.

He and Jerry apply for work in a construction gang but are refused by the foreman, Rand Barlow. Wandering disconsolately along the ties, John rescues Corona Baldwin from a runaway hand car. Colonel Baldwin, who is building the road, gives John and Jerry jobs. John discovers that Barlow and Kinsey are purposely delaying the construction to force Baldwin to loose his franchise. John reports to Baldwin and is made foreman. In spite of many obstacles the track is completed in time. Verda Richlander and Tucker Jibbey arrive from John's former town. Jibbey threatens to have John arrested but is rescued from drowning by John and has a change of heart.

Barlow and Kinsey kidnap Baldwin's engineer, but nothing daunted, the versatile John runs the first engine, thus saving the franchise for Baldwin. Barlow attempts some dirty work but is foiled by Jerry. Kinsey is rescued from death by John. Everything is finally adjusted and John and Corona become engaged.

Program and Exploitation Catchlines:

"Lefty" Flynn, Former Yale Football Star, Becomes Star of the Screen and Demonstartes That the Gridiron Is a Great Training Ground for an Athletic Star.

"Little, But Oh My"

Ernest Truex, who is now appearing in the leading role of a popular stage play on Broadway is the star of this two-reel comedy, the first of a series for Pathe distribution. It is of the refined, subtle type of comedy, entirely free from slapstick, and depends for its appeal entirely upon the humor of the situations. While built along the general lines of the comedies in which the late Sidney Drew was starred, it is not so well supplied with the dry humor which characterized the Drew releases. It is a built-to-order vehicle constructed to suit the personality of this diminutive comedian. Mr. Truex's work is at all times good and he is an artist of ability, but while there are several humorous bits and some good football scenes, some of the "business" does not get over well. The story deals with a former football player who desires that his son-in-law also be a winner at the game. How Truex, who is kidded because of his small stature, and who is only a "cub," carries his team to victory and wins the girl, furnishes the climax to the story.—C. S. S.

"Hamlet"

Asta Films Production of a Non-Shakespearian "Hamlet" Is Crude in Story and Production.

Reviewed by Edward Weitzel.

If an American Shakespearian scholar, the late Dr. Edward P. Vining, is accountable for the theory that "Hamlet" was a woman, it is a pity he did not live to see the sort of moving picture which a Norwegian producer has made with that theory as the mainspring of action. It is certainly very impressive to see a human being whose sex is proclaimed in every line of her figure, go through life without her nearest friends suspecting the trick she is playing on them. That every breath she draws reveals she is a woman does not penetrate the skull of the court physician, even when he puts his ear to her chest and listens to her breathing. If a spectator does not mind a slight discrepancy of this nature, the theory of the learned Dr. Vining is rather interesting.

As to the picture called "Hamlet" and brought to this country by the Asta Films, Inc., it is a sacrilege to couple it with the name of Shakespeare. Aside from a number of badly mutilated quotations that are used as subtitles, there is nothing of the English poet's work connected with the picture. Admitting that "Hamlet" lived in a crude age, the crudity in the picture is natural and not simulated, a fact which removes this version of the story of the Prince of Denmark out of the field of art and takes from it every trace of beauty. The director has permitted it to bristle with anachronism, and the lighting is painfully bad.

Asta Nielsen, who plays the part of "Hamlet," is a striking looking woman with beautifully straight legs and the continental habit of over-accentuating every gesture and expression.

"Penny in the Slot"

There is some good comedy material in this single reel Pathe comedy featuring Snub Pollard assisted by Marie Mosquini, and it will get several laughs from the average audience. Snub dreams that he has an encounter with a bad man in a penny arcade and captures him, winning a big reward. On awakening he hunts up the place, but has a hard time to start things, as he is broke. He finally succeeds, however, and everything turns out all right, though in a different manner from his dream.—C. S. S.

"The Marathon"

Again in this Harold Lloyd reissued single-reeler distributed by Pathe, Bebe Daniels and Snub Pollard assist the comedian. There are not as many laughs as in some of the other films of this series. The plot deals with Harold's endeavor to win the girl, in a scuffle, he loses his trousers, running into the street he meets with a variety of experiences.—C. S. S.

CURRENT FILM RELEASE DATES

ARROW

Features.
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love, Hate and a Woman (Grace Davison).

Serials.
The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.
Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-reel Cruelywed (Lilie Leslie, Paul Wiegel).
Twelve Two-reel Speed Neely Edwards, Charlotte Merriam).
Fourteen Two-reel Mirthquakes (Bobby Burns).

Novelty.
Sport Pictorials (One Reel Each).

ASSO. EXHIBITORS

FEATURES.
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each).
Now or Never.
Among Those Present.
Never Weaken. R-946.

PLAYGOERS PICTURES.
The Butterfly Girl. R-97.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.
(Two Reels Each)
The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies.
(Two Reels).
Exit Quietly. R-692.
Oh, Buddy.
Saving Sister Susie. R-217.

Torchy Comedies.
Doggone Torchy. R-447.
Torchy a la Cart. R-945.

Mermaid Comedies.
Robinson Crusoe, Ltd. R-111.
The Vagrant.
For Land's Sake.

Vanity Comedies.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.
Eat and Be Happy.

Robert C. Bruce Series.
In the Bonnie Brier Country.
By the Side of the Road.
Strolling Minstrels.

Chester Outing Scenics.
Music in the Air. R-830.
Jogging Across Sawtooth.

Gayety Comedies.
Assault and Flattery. A-439.
Wild and Willy. R-732.
Oh, Brother.

Chester Screenics.
From Dear to Dam.
Buzz-z-.

Miscellaneous.
Dixie. R-643.
The Crater of Mt. Katmai.

Punch.
The Love Egg. R-111.
Country Chickens.
A Rural Cindarella. R-217.

Chester Screenics.
New Wine in Old Bottles.
Old Moose Trails.

Chester Comedies
Snooky's Blue Monday.
Snooky's Fresh Heir.
The Last Hops.

Sketchografs.
Play Ball.
Just for Fun.
Eve's Leaves.

Cinal (Slow Speed).
Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies.
A Nick-of-Time Hero.
The Stork's Mistake.

FAMOUS PLAYERS-LASKY

August.
The Princess of New York (Donald Crisp-British Prod.). 6,000 Ft. R-450; C-759.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.

September.
The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8,806 Ft. R-446; C-529.

October.
Footlights (Elsie Ferguson). 7,078 Ft; R-808. C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.
Under the Lash (Gloria Swanson). 5,675 Ft. R-1077; C-47.
White Oak (William S. Hart). R-218.
Enchantment (Marion Davies). R-219.

November.
Ladies Must Live (Tucker Production). 7,482 Ft.
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft.
The Call of the North (Jack Holt). 4,823 Ft.
Enchantment (Marion Davies). 6,982 Ft.

BURTON HOLMES.
(One Reel Each).
Nice and Cannes. C-1073.
Mexican Oil Fields.
In Batik Land.
Across the Grand Canyon.
Seville in Fair Time.
At the Wailing Wall.
Rural Java.
Santa Fe—The City Different.

PARAMOUNT MAGAZINE.
Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.
Hearts and Masks. R-209; R-159.
Dangerous Toys. R; Vol. 49, P-989.
Good-Bad Wife.

MONTE BANKS COMEDIES.
Peaceful Alley. R-830.
Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES.
(Two Reels).
We'll Get You Yet.
After the Dough.
Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.

Serial.
Stars and Stripes. R-219.
Miracles of the Jungle.

CHESTER COMEDIES.
Snooky's Twin Troubles (2 Reels). R-830.

FIRST NATIONAL

Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (2 Reels—Chaplin). R-574. C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.

"BIG FIVE" ATTRACTIONS.
Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.

THOMAS H. INCE PRODUCTIONS.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

J. PARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.
The Ten Dollar Raise. R-328; C-387.
Pilgrims of the Night. R-831; C-885.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

After Your Own Heart. R-828; C-885.
The Night Horseman. R-318; C-397.
Trailin'
The Rough Diamond. R-217.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.

BUCK JONES.

To a Finish. R-929; C-397.
Bar Nothing. 4,311 Ft. R-809.
Riding With Death.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Lovetime. R-439; C-589.
Ever Since Eve. R-732; C-49.
Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line. (Maurice Flynn).
The Jolt. (Murphy-Walker).
Whatever She Wants (Eileen Percy).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Shadowed. R-693.
Turkish Bath.
The Village Cut-ups.
A Messy Christmas.

SUNSHINE COMEDIES.
(Two Reels Each).

Say It With Flowers. 1,754 Ft.
The Book Agent. 1,762 Ft. R-811.
Singer Midget's Side Show. 1,762 Ft.
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
What Happened to Rosa—L-4,143 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-795.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-409. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-489.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-789; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.
Be My Wife (Max Linder). R-750; C-163.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.).
Ace of Hearts (5,884 Ft.). R-94; C-219.
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-594; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.

W·W·HODKINSON

Rip Van Winkle (Thomas Jefferson). R-1074.

ERNEST SHIPMAN.

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.
The Mysterious Rider. R-1075; C-47.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-586.
The Man of the Forest. R-434, C-603.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO

Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake).
The Golden Gift (Alice Lake).
The Idle Rich (Bert Lytell).
The Fourteenth Lover (Viola Dana).

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurricane Hutch."

Week of October 2.

No. 2 of Hurricane Hutch (The Cycle Bullet).
Lorraine of the Timberlands (Tom Santschi—2-Reel Drama). R-806.
Gone to the Country (Pollard—1-Reel Comedy). C-808.
The Lucky Number (Gaylord Lloyd—1-Reel Comedy).
The Wolf and the Crane (⅝ Reel Cartoon Fable).

Week of October 9.

No. 3 of Hurricane Hutch (The Millionth Chance).
Venus and the Cat (2-3 Reel Cartoon Fable) R-807.
Wings of the Border (Holman Day—2-Reel Drama).
Sweet By and By (Eddie Boland—1 Reel Comedy). C-811.
A Zero Hero (Gaylord Lloyd—1 Reel Comedy). R-811.

Week of October 16.

No. 4 of Hurricane Hutch (Smashing Through).
The Honor of Ramirez (Tom Santschi—two reel drama).
The Frog and the Ox (⅝ reel Cartoon Fable).
Didge Your Debts (Gaylord Lloyd, one reel Comedy). R-944.
Law and Order (Pollard, one reel Comedy).
The Skunk (Adventures of Bob and Bill, one reel).

Week of October 23.

No. 5 of Hurricane Hutch (One Against Many).
The Dog and the Bone (⅝ Reel Cartoon Fable).
The Flaming Trail (Tom Santschi—2 Reel drama).
Capturing Lions by Aeroplane (Major Allen—One Reel—Educational).
Late Hours (Eddie Boland, 1 Reel Comedy).
Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).

Week of October 30.

No. 6 of Hurricane Hutch (At the Risk of His Neck).
Fifteen Minutes (Pollard—One-Reel Comedy).
The Spirit of the Lake (Tom Santschi—Two-Reel Drama).
The Cat and the Monkey (Cartoon Fable—2/3 Reel).
Pistols for Breakfast (Lloyd Reissue—Comedy—One-Reel).

CURRENT FILM RELEASE DATES

Releases for Week of November 6.

No. 7 of Hurricane Hutch (On a Dangerous Coast).
The Fox and the Goat (2-3 Reel Cartoon Fable).
Cupid, Registered Guide (Edgar Jones, 2 Reel Drama).
On Location (Snub Pollard—1 Reel Comedy).
The Custard Nine (Negro Comedy—2 Reels).
Just Dropped In (Lloyd Reissue—1 Reel).

Releases for Week of November 13.

No. 8 of Hurricane Hutch (Double Crossed).
The Heart of Doreon (Santschi-Two Reel Drama). R-219.
The Owl and the Grasshopper (2-3 Reel Cartoon Fable). R-219.
Hocus Pocus (Snub Pollard—1 Reel Comedy). R-220.
Crack Your Heels (Lloyd Reissue—1 Reel).

Week of November 20.

No. 9 of Hurricane Hutch (Overboard).
Dangerous Dollars (2 Reel Drama—Edgar Jones).
Penny-in-the-Slot (1 Reel Pollard Comedy).
Little But Oh My (2 Reels—Truex Comedy).
The Woman and the Hen (2-3 Reel Cartoon Fable).
The Marathon (Lloyd—Reissue—One Reel).
Roping the Black Panther (Major Allen—Educational—One Reel).

PIONEER FILM CORP.

Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-626; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C.-1023.

R-C-PICTURES

Good Women (Gasnier Production—Six Parts). R-208; C-803.
Nobody's Kid (Mae Marsh). R-322; C-695.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa. R-88; C-149.
Salvage (Pauline Frederick). R-433; C-803.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.
The Swamp (Sessue Hayakawa) Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels, R-807. C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.

EUGENE O'BRIEN STAR SERIES.

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-539.
Is Life Worth Living? R-541; C-49.
Clay Dollars.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575. C-895.

SPECIAL PRODUCTIONS.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.
(Released by Select).

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.

UNIVERSAL

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.

JEWEL COMEDIES.

Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).
P. D. Q. (Lee Moran).
The Fox (Harry Carey).

SPECIAL ATTRACTIONS.

The Rowdy (Gladys Walton). R-320; C-529.
Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-529.
The Rage of Paris (Miss Dupont). R-573; C-649.
Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,481 Ft. R-808; C-895.
High Heels (Gladys Walton). R-946; C-1023.
Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-93; C-217.
Sure Fire (Hoot Gibson). R-93; C-159.

SERIALS.

The White Horseman (Art Acord).
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.
(Two Reels Each.)

Roaring Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Within (George Larkin).
Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluejacket's Honor (Jack Perrin).
The Call of Duty (George Larkin).

CENTURY COMEDIES.
(Two Reels Each).

High Life (Harry Sweet). R-811.
A Week Off (Charles Dorety).
Brownie's Baby Doll (Brownie the Dog.)
Mama's Cowpuncher (Harry Sweet).
Sea Shore Shapes (Louise Loraine, Baby Peggy and Teddy).
A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).
A Nervy Dentist (Charles Dorety).

STAR COMEDIES.
(One Reel Each).

Hubby Keeps Home.
Whose Little Baby Are You?
Should Husbands Do Housework? R-693.
Should Husbands Mind Babies.
No Place to Live.
Should Stepmothers Trifle.
Paris, Please.
Back Stage.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

What's Your Reputation Worth? R-759; C-R 823.
The Single Track.
Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In. C-1074.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

Peggy Puts It Over.
The Rainbow.
The Matrimonial Web; R-220.

WILLIAM DUNCAN.

Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.
No Defense.

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES.
The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.
The Riot.
The Mysterious Stranger.

SERIAL.
Breaking Through (Carmel Myers and Wallace McDonald).

F.B.WARREN CORP.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217.
Moongold (Will Bradley) 3,175 Feet.
Our Mutual Friend, 7,698 Ft.
What Do Men Want (Lois Weber). 6,141 Ft.
Post Nature Pictures (Twenty-six Single reels).

STATE RIGHT RELEASES

Adventures of Tarzan Serial Sales Corp.

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

Affiliated Distributors

The Lonely Heart (Kay Laurell).

Associated Photoplays

Western Hearts (Art Straton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

Aywon Film Corp.

The Fighting Breed (Snowy Baker). R-930; C-159.
The Jack Rider (Big Boy Williams). R-930.
The Vengeance Trail (Big Boy Williams). R-451.
The Shadow of Lightning Ridge (Snowy Baker). R-451.
The Better Man (Snowy Baker).
Western Firebrands (Big Boy Williams).
Fidelity (All-star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

Blanchfield

The Tell Tale Eye (Allen Russell).
A Knight of the West. R-93; C-159.

C. C. Burr

Burn 'Em Up Barnes (Johnny Hines). R-211.

Equity Pictures

Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.

Export and Import Film Company

Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.

Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

George H. Davis

The Heart of the North (Roy Stewart). R-208; C-649.

The Film Market

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

Film Distributors League

(Reissues)

Bond of Fear (Roy Stewart).
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-93.

Graphic

Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

Jans Pictures

Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

Victor Kremer

I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

Pacific Film Company

Double Stakes (Gladys Brockwell).
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey-Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

Plymouth Pictures, Inc.

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

Prizma Incorporated

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

Producers' Security Corporation

Diane of Star Hollow. R-880, C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
The Lost Battalion (Six Reels).
Arabian Nights (Six Reels).
Cissy Fitzgerald Comedies (Two Reels).
Elephant Comedies (Two Reels).
Tricked (Two Reels).
Patsy's Jim (Two Reels).
The Rope's End (Two Reels).
Corporal Jim's Ward (Two Reels).
The Right Way. R-218.

Reelcraft Pictures

Sun-Lite Comedies

Hot Cakes.
Scream Street.
Lion Liars.

Mirth Comedies

(Two Reels Each)

Sweet Daddy.
Chick Chick. R-634.
Vacation.

Rialto Productions

Holy Smoke (Funnyface). R-810.

Ranibow Film Corporation

A Girl's Decision. R-93; C-397.

Russell Productions

Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

Storey Pictures, Inc.

Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

Sunnywest Films

Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

Sonora Films

The Twice-Born Woman. R-235; C-739.
Tradition. R-441; C-273.

Texas Guinan Productions

Texas of the Mounted. R-1073.
Code of the West. R-94.

Western Pictures Exploitation

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

Western Pictures Corp.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

World Film Corporation

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

Western Feature Productions, Inc.

(Featuring "Bill" Fairbanks)

Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

Western Classic Sales Company

(Two-Reel Dramas)

Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

American Film Company

Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

Capital Film Company

Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

Kineto Company of America, Inc.

The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel.)
(Third Series)

Rio De Janeiro.
Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.

Charles Urban's Movie Chats

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

Exceptional Pictures Corp.

January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

National Exchanges, Inc.

Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

Temple Producing Company

Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

Russell Productions

Frank Braidwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

Sacred Films

The Bible. R-219.

Warner Brothers

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273
Parted Curtains (H. B. Walthall and Mary Alden). R-94.

PROJECTION

By F. H. RICHARDSON

Trinidad, Colorado

Charles A. Hudson, Trinidad, Colorado, argues for the 2-wing shutter, which he asserts is better than a 3-winger of any sort or kind. He says:

Brother Richardson: In August 20 issue you condemned the 2-wing shutter and sentenced it to be hung by the neck until dead, dead, dead. Now I have objections and take exception. I claim, and will try to show that the 2-winger is better than the ordinary 3-winger, extra-lite or anything else.

Are you aware that the almost universal projection speed of today is eighty-five (85) feet of canned drama, comedy or what not per each sixty seconds old Father Time reels off? Admitting it is too fast, still friend boss d-e-m-a-n-d-s it with a mighty demand, and what are poor we going to do?

And now to the proof that the 2-winger is best: when next you have the opportunity, place an extra-lite regular three-winger on one projector of a two-projector installation, and a solid fifty-fifty on the other, place in each projector films of as nearly as possible equal density. Cover half of each aperture so that each projector will project to half the screen, try it out and see if you don't find one picture to have the appearance of being about fifty feet further away than the other.

Next place a 50-50 extra-lite on one projector and a solid fifty-three-forty-seven 2-winger on the other and take a look at the results. One picture will be clear and sharp. The other will be muddy.

You Are Probably Correct

You probably are correct in saying that as much light can be had with the extra-lite as with the 2-winger. It is a question as to what amount of light will pass through the blades of an extra-lite. My 2-wingers have 53 per cent. openings.

Here is something which should be of interest to Henry L. Saunders, of Dendren, Virginia, who has difficulty in threading in frame with a one-projector installation.

With a pair of film snips I cut three or four sprockets, two frames apart, where the film is to be threaded over the intermittent. Be sure to cut the sprockets just below the framing line, with film inverted as it goes into projector.

Now thread so the trimmed sprocket comes just below film trap shoe on Simplex. Film trap shoe extends just two frames below bottom of aperture. I only use one projector here Tuesdays, as we have vaudeville that day, and use a difficult screen which I have only one lens to fit. By changing this to fit the Power's projector, Friend Saunders will be able to thread 'em in frame and still keep 'em from squawking.

Incidentally I find that when threading the Simplex it is best to thread intermittent first, then close film trap, then thread upper sprocket, leaving lower sprocket till last. This insures loops of same length.

Punch Artist Not a Projectionist

And while I am at it let me say that the wielder of the punch who makes change-over punch marks is not a projectionist, because while the projectionist is one because he has enough energy and push to give the public the very best he has in him, the punch artist proves by his punch he has no energy, but is content to stay in the same old rut year after year. Yes, brother, and squawk because he only gets ahead as far as a union can shove, or boost him. The union is very well, but a man ought to be man enough to get at least something through his own efforts.

Speed Too Often Too High

Well, Brother Hudson, I am going to agree with you to the extent that projection speed is all too often too high, but you are, I think, in error in supposing it to be as high as eighty-five a minute.

I cannot say what it will average, but doubt it being more than seventy. Then, too, you err in assuming I spoke of the "regular" shutter. Most emphatically I did NOT. The regular shutter is inefficient and wrong in most cases.

I do not believe I—in saying that the regular shutter sent out with projectors is in need of intelligent attention to fit it to local conditions nine times out of ten, and unless it is fitted to local conditions, it is not fair to draw comparisons between it and the regular two-winger, though, of course, it is equally true that the 2-winger also needs attention to fit it to the local condition. As to the extra-lite, I have watched pictures projected side by side with extra-lite and solid shutters and was unable to detect any bad effect from the extra-lite perforated blades.

Of course I freely grant you that if the projection speed be as high as 85, then there is no advantage in the 3-winger, and the 2-winger may even be best.

It all sums up in a matter of speed of projection and the ability to work intelligently in fitting the shutter to the local condition, though mind you even though the projection speed be too high to make a 3-winger of advantage, it nevertheless is still important that the blades be reduced as much as the local condition will admit.

As to "cutting the sprockets," why I don't quite get you there. Surely you don't mean cut the sprocket holes. What I think you mean is to make a small notch in the edge of the film, which would not damage the stock if carefully done, to serve as a marker.

If this is it, it is recommended to Brother Saunders for trial. If you mean to cut into the sprocket holes, why then I must condemn your plan, because that would work injury to the film, and injury to film is not to be commended, no matter what the reason.

Your comments on the punch artist will be agreed to by all real projectionists.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

From South Dakota

C. R. Johnson, Aberdeen, South Dakota, says:

We are projecting a 13.5 foot picture at 102 feet, using Hallberg motor generator set, pulling between 50 and 60 amperes.

According to lens chart I should use a 6.5 inch meniscus collector lens and a nine inch bi-convex converging lens. This combination gives very good results, but with an 8.5 inch (thinner) meniscus collector lens and a 7.5 bi-convex converging lens I can have the arc closer to the collector lens, but the light seems to be practically the same.

The only difference I can notice is that the stereo picture seems to be sharper, and I believe there is a slight improvement in the definition of the motion picture as well.

Have had an argument with another fellow as to whether the collector lens should be the thinner or the thicker. Light is all that is necessary (results, I mean), but this chap claims he has always gotten by far the best results by using a thin—long focal length—collector lens.

Can you enlighten us? Your comment will be highly appreciated.

Other Things to Consider

For a certain result at the spot and the projection lens you must have a certain condenser E. F. The two combinations you name have very close to the same E. F. But there are other things to consider, and to be certain I referred your letter to Brother John Griffith, who replies as follows:

There are a great many projectionists who, in all sincerity, argue for the merit of the thin collector condensing lens. It is, however, a proven fact that the thicker collector lens projects the greater amount of light to the converging lens.

Why is it so many men are deceived by results on the screen? The thinner the lens, or more correctly, the longer the focal length of the collector lens, the greater the divergence of the beam between the two lenses of the condenser.

This means that the longer the focal length of the collector lens (the thinner it is), the more light will be wasted between the lenses, and the relatively smaller area of the crater is projecting light to the converging lens.

From this it is evident that any gain in light through using the thicker collector lens comes entirely from the outer zones of the collector lens, hence passes through the outer zones of the converging lens, therefore unless the optical system as a whole be correctly lined the light thus gained will be lost again, either at the spot or at the projection lens, and the projectionist will assume there has been no gain through using the thicker lens.

With reference to better definition in stero picture, with a single glass lens if the rays pass through the margin of the lens there will be aberration, hence anything which cuts off the marginal rays will improve definition, and as I have already pointed out, the light gained by the thicker lens is entirely marginal rays.

On projectors using stereopticon attachment, means should be provided for separating the collector and converging lenses of the condenser about two or more inches, without disturbing the relative position of crater and collector lens. This would enable the projectionist to concentrate his spot when projecting slides.

Wide Range of Knowledge Necessary

From the foregoing you will see, Friend Johnson, the many things entering into even so apparently simple a matter; also you will see the wide range of knowledge necessary to really efficient, intellignt projection.

I might add that it seems to me that Brother

Griffith overlooked one very important matter, viz: If the projection lens is only large enough in diameter to accommodate the beam from a zone of the condenser, say three or three and a half inches in diameter, as is all too frequently the case, then the thicker lens would accomplish no gain; also there would be no advantage in the use of the thinner one, since whatever is taken from the collector lens must be added to the converging lens—in focal length I mean —if the general result is to remain the same.

Beefsteak Dinner

Wednesday, November twice, at the hour when theatres yawn and have given up their victims, and the Great White Way yawns and receives them to their financial destruction forty-six amperes of the American Projection Society, New York City, which may fairly be said to be the leading organization, outside of the unions, of high class projectionists in the world, foregathered at "Beefsteak Charlie's," Fiftieth street, just off the White Way, and then and there partook of various things of various sorts and kinds, the foundation for which was, in each case, a fine, large, juicy steak from the corpse of a beef.

It might be remarked, incidentally, that before the dinner was over the voltage increased amazingly.

It was purely a social gathering, and as such was a big success. The only unfortunate circumstance was that friend Griffin, Technical Engineer, Nicholas Power Company, sat down in the hallway and became so lost in contemplation of one of the many problems he has, or then had to contend with, that he forgot to absorb the beefsteak that was his due.

Basson Busted Two Plates

When the chow had been chewed, and the coffee and other things placed where they belonged, Joseph Basson, P. R., and Master of Ceremonies for the evening, busted two plates and the table top hammering for near-silence to permit those near the speakers to listen to the following interesting, instructive and highly edifying addresses.

Cecil Wood, Projectionist Capitol Theatre, delivered a highly technical talk on "Why the Teeth of Gears Are Engaged, But Never Marry."

Harry Rubin, said to be from County Cork, Supervisor of Projection, Rialto, Rivoli and Criterion theatres, explained, with much wealth of detail, why the projectionist should never attempt to remove a hot collector lens with his bare fingers.

Alfred Myers, who is entitled to write N. R. after his name, gave a most interesting talk on "Why Reels Often Do Reel," and Dave Chaney told us, in detail, why hot carbon stubs should not be laid on the re-winder table.

Dick Cassard, G. M. Nicholas Power Company, delivered an address which was unanimously declared to be spiritually inspiring.

J. E. Robin (see Robin's shoot-'em-through recorders) gave authorative answer to the much discussed question, why do chickens cross the road? His answer, which may be accepted as conclusive, was: "Because I am on the other side."

I, Me and Company was permitted to and did explain why certain things had been interred, but it was Joseph LaRose, Production Manager, Rialto, Rivoli and Criterion theatres, who made the big hit of the morning—for by then it was in the wee sma' hours. In this address it was generally conceded that the main item of interest was handled in expert fashion, and LaRose is certainly entitled to all the credit he is entitled to. So great was the effect of his address that several left immediately upon its close, presumably to try out some of the things suggested.

Some Party

Well, it certainly was some party, if you ask me. Those present were Joseph Basson, P. R., Alfred D. Myers, N. R., Frank Day, V. M., Jack Ruchardt, A. M., Jack Richardson, A. C., Joseph Clayton, G. (if you want to know what the letters are for you will have to join the society), R. Buchardt, A. Smith, C. Spicer, C. Fonda, J. Engle, H. Griffin, J. Given, W. Baber, C. Woods, Jr., W. Jackson, F. Nealy, P. Kiesel, C. Wilson, H. Fuller, C. Mills, B. O. Cumberland, G. Dove, C. Woods, Sr., F. R. Richardson, H. Stein, Dave Chaney, G. Johnson, F. Nordstrom, T. Hammond, M. Hollander, J. Reiser, J. Lazarus, J. McNally, Dick Cassard, G. Bothwell, J. E. Robin, G. Burns, G. Blamelt, H. Rubin, E. Miller, E. Kesseler, W. Smith, Fred Stuffragen, Joseph LaRose and J. Hopkins.

It is said the society will hold its regular annual dinner at one of the hotels or lobster palaces, where lobsters do congregate, somewhat later.

Busts a Long Silence

S. Glauber, projectionist, Etude Theatre, Brooklyn, New York, questions Brother Saunders as follows:

Dear Mr. Richardson: I am going to bust up a long silence with the following: In October 1 issue of the department, in your reply to Corporal Thomas Napoletano, there is what I think must be a mis-print. You say "supposing you have a crater ¼ inch in diameter, and use the same distances (4 inches crater to center of condenser and 16 inches there to aperture), you would have a spot equal to ¼ x 2=½ inch. Did you not mean to say ¼ x 4=1 inch?

Again, I noticed in Brother Saunders' description of his equipment that he uses two 110 volt rheostats in series on 220 volts, and is getting good results. Is not this wrong? The resistance in two 110 volt projection rheostats in series is equal to the line voltage minus the arc voltage divided by number of amperes, the final result multiplied by two, which in this case would be

$$\frac{110-48}{40} \times 2$$

which equals 3.1 ohms. I believe three 110 volt rheostats, minus one coil, are necessary on 220 volt lines.

Working on A. C.

I am working on A. C. Have practiced setting carbons with trade mark facing condenser and it did not work. I have, however, found there is a great difference in setting the carbons.

This is the plan by which I get best results. I set the carbons in no particular way (meaning as to trade mark, I take it. Ed.), strike the arc and let it burn for one minute. I then pull switch and see which side of carbon burns the faster, and re-set the carbon with that side toward the condenser. In many cases I am able to, through lamphouse door observation port, see a little hole forming on lip of carbon nearer to one side than the other, and I place that side toward the condenser. Unless I do as above set forth I do not get the light I should, and have a hard job controlling the arc. Perhaps some

BEEFSTEAK DINNER OF THE AMERICAN PROJECTION SOCIETY

Held at Beefsteak Charlie's, New York, on the evening of November 2, 1921

will criticise my method. Well, I can stand criticism.

Would Not Criticise

I would not presume to criticise your methods myself, though frankly it seems a bit questionable to me because of the smallness of the crater. However, I will leave that to the A. C. men, who are best able to judge.

As to the ¼" x 2" matter, you are entirely correct. It was not a misprint, but an editorial blunder. It should be ¼ x 4=1 inch, as you say. I am obliged to you for calling my attention to the error. Evidently you were on the job, else you would not have caught it.

As to the rheostats, you must remember you have figured the resistance of the rheostats only. To this must be added the resistance of the arc. As a matter of fact, as you will see by the handbook, two 110 volt projection rheostats would be a bit overloaded when working on 220, because each is built to work in series with an arc—to have added to its resistance the resistance of an arc, and where two are in series there is the resistance of one arc lacking, hence the total resistance is not what it should be by that amount. Three 110 volt rheostats, less one coil, would, however, be too much.

Fine Theatre and Installation

Brother E. T. Stewart, projectionist at the Keith vaudeville-picture theatre, corner the Concourse and Fordham Road, the Bronx, or I might, without stretching matters much, substitute palace for theatre, has asked me several times to visit his projection room, and give him the once-over.

The theatre is on the road from the Moving Picture World office to New Rochelle, where I have my wigwam, on the porch (Oh yes, some wigwams have porches—anyhow mine does) of which hath burned the fires (figger of speech, as David Harum would say) of many a council.

So, one day, I stopped Nancy Hanks, the Go-Devil, and together with friend daughter, captured two pasteboards from the vamp in the Place of Money, entitling us to enter the realms of gladness.

And let me tell you the theatre itself is a beauty. Its decorations are "something different." The general effect is thoroughly charming. The vaudeville?—oh well, it was high-class stuff, but that wasn't what I was interested in. The picture was the Golem, which I had already seen three times, so I just watched Brother Stewart's work, which was "jake," as the Chicagoite would say, except that there was no speed regulation, and that sadly marred matters in spots.

Sure, I know the various excuses advanced by you all, and that they are, for the most part, more or less well founded, but the fact remains that never until you do impress upon the exhibitor the damage done by the pound-'em-through-at-one-speed stunt, will you reach the real money stage of projection. And you CAN impress him, too, but if you don't know how it is no use me telling you again.

Stewart has a good room, but it is finished after the ideas of the architect, who wants it to look pretty—regardless of results. Its ceiling and its walls down to midway of the observation ports are very nearly white.

Below that, they are a little darker. This, as any man decorating such a room should know, operates to seriously injure screen results in several ways. This is especially true in this room at matinees, as the room is flooded with daylight from a door opening on a wide expanse of roof, and by two or three windows.

The Surprising Thing

And the surprising thing is that this would be in an otherwise splendidly equipped room. No expense has been spared in the installation. There are three Simplex projectors, a balanced Robin spot and a Kligle spot. At one end of the room is a black slate switchboard about four feet high by six wide. Fulco arc controls are used. There is a Saft-T-First film storage tank of goodly size, and two 230 ampere, 80 volt Martin rotary converters.

Under each of the five observation ports (including the spot ports) is a small panel board carrying an ammeter and a voltmeter —five sets of them.

There is a toilet, a separate rewind room with automatic, inclosed rewinder, but without proper speed reduction. There is wash basin, an exhaust fan and steam heat.

In a small separate room are five big rheostats, used for voltage reduction, in series with the Martins, which, of course, as compared with the more modern types of projection generators represents waste.

The projectors are equipped with special, fast acting screws, designed to alter angle of projection. This is because two screens are used. Under the conditions it is an excellent arrangement.

Was Surprised

I was surprised to find Brother Stewart, who is a progressive, live wire, working without complete knowledge of his crater angle. True the angle was a good one, so far as one could judge by looking at it, but when it is remembered that a difference of ten degrees in angle of crater to face of collector lens means a loss or gain of ten per cent. of the light, and an increasingly greater loss as the angle is altered further from the ideal 55 degree angle, one sees that absolute accuracy is highly essential in the matter.

The projectors were equipped with the Simplex arc projector, so that absolute accuracy is possible. I think this item is just force of habit. One has worked without accurate methods for years and thinks the "old way is good enough." But it is not good enough, and so long as the old style arc is used the crater angle line is absolutely essential to good procedure and economical work.

Repeating myself, the room is a good one and the angle of projection, while too steep for best results, is not seriously objectionable. The equipment is really very excellent indeed, but the light colored front wall is worse than bad. Paint that wall either a flat black or a very dark bronze green, and the room will be pretty well beyond just criticism.

And please understand that while I have criticised Brother Stewart in those things deserving criticism, as is my duty, still I like and admire him. He is a reg'lar feller and a good man. That is why I don't like to see him work unintelligently. Would also suggest that he cut down his lens ports to the actual light beam, and next time I call I'm going to look-see at his optical line-up, which I suspect might be improved, though maybe not.

Wants Advice

F. H. Slark, Edmonton, Alberta, is contemplating a bunch of trouble with much respect because he has been unable to flatten it out. He says:

Have met with a rather unusual difficulty in projection work, upon which I would like your advice.

I want to use a 1,000 watt, 100 volt Mazda lamp on a 250 volt A. C. circuit on which the pressure varies at certain times. It is in a mining camp, and whenever the underground machines are all running the voltage of the village lines drops. I am told the variation is as much as fifty volts.

Seems as though I must get a resistance in the circuit which will prevent a sudden rise in voltage at lamp when mine machinery is shut off. My original idea was to use an adjustable resistance (rheostat) to handle the situation, also I have considered a water resistance, the idea being that the water resistance would not be so sensative as a wire one, I would have time to readjust it when the voltage rises before damage is done to the lamp.

Have had no experience with water resistance, therefore your advice will be appreciated. I imagine I shall have a busy time if I am to avoid burning out lamps. An early reply will be appreciated as I want to get the show running very soon.

No Use to Send Canadian Stamps.

First and foremost let me speak of two things. It is no use to send Canadian stamps, they cannot be used here, hence have no money value. Send a coin if you want a rush answer, either send your letter special delivery or register it. If it comes in ordinary mail it is put in its place in the stack, and is answered as soon as I can get to it, which may be several days. So much for that.

I think possibly you can be fitted out with an automatic control which will handle the matter, and with such a voltage variation as that it seems to me that is the only way it could be successfully handled. I will ask the General Electric and J. H. Hallberg to take the matter up with you immediately.

A water resistance would be impractical—entirely so. Better use an arc lamp until you can get your Mazda fixed up right, because if you attempt to run a Mazda with hand regulation under the conditions named you will either get mighty little light or very big lamp bills.

What Is It?

From Theodore Kauss, S. M. (Whatever that is), comes a post card postmarked Dubuque, Iowa, also bearing a rubber stamp imprint "St. Mary's Commercial High School," asking the following questions:

Read in the Moving Picture World of the lens charts. Have a handbook and think it a wonderful book. But of what use is the lens chart? Please explain its purpose and what it is. Also kindly give address of A. Jay Smith, page 203 of Handbook.

Well, I'll be darned! Whatdoyouknowaboutthat! Surely you are neither projectionist, nor even an "operator."

The lens charts are to enable the projectionist to properly select the various elements of the optical system of his projector, and to properly adjust them with relation to each other. The address of A. Jay Smith was, the last I knew, 1964 Fulton Place, Cleveland, Ohio, but if you want a pair of the film notchers, write the Film Trim Mfg. Company, Fountain Building, Cleveland, Ohio. Oh, yes! By the way, next time send your own address.

Not Made

F. T. Wheeler, Mechanicsville, New York, asks where the Rosenfield Film Fault Tector, described in the third edition of the handbook, may be had. This device is no longer made. It never reached the stage of a commercial success.

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Conducted by E. T. KEYSER

How Famous Players London Studio Keeps Its Premises Free from Fog

By MAJOR CHARLES H. BELL
Manager of Famous Players-Lasky London Studio

IT is a wise old adage that defines necessity as the mother of invention. And though they also say you can make a virtue out of necessity, it is more profitable to turn it to some useful account.

It was in the memorable October of last year, when London was visited by a period of fog which could have only been of pleasurable interest to the foreign sightseers, that production at our London Studio was held up for no less than a week, because climatic conditions made photography a matter of sheer impossibility.

We were working at the time on "Appearances," Donald Crisp's first production for our organization. The enforced cessation in our activities during the various spells of fog which visited London during the latter half of last year, meant to our firm at the lowest estimate a loss of £11,000.

It is true we had seen the possibility of such handicaps and had thought to cope with them with a certain degree of success by our system of condenser pipes. To an extent we managed by means of this system to clear the fog out of the studio last winter by practically sealing up the building twenty-four hours before starting work. But even then, this necessary suspension of work entailed a considerabled financial loss to the firm, as it meant days of enforced idleness for the entire production staff.

A Serious Climatic Problem

This and like experiences brought the realization home to us that the Famous Players-Lasky British organization could only hope to carry on its work during the entire year by grappling to some effect with this serious climatic problem.

A man was therefore called to our assistance who is one of the chief authorities in this country on the subject of ventilation. I refer to Mr. W. E. Riley, who for twenty years has been chief architect to the London County Council, and who is responsible for the installation of the largest ventilation system in this country, namely that in use on the London Underground Railway. Mr. Riley has also superintended similar installations in the Houses of Parliament and in some of the largest British factory plants.

After a series of consultations and preliminary experiments with certain devices, it was found that a practical installation could be built to effectually deal with the fog exigency.

Automatically Controlled Apparatus

The entire apparatus is automatically controlled, and is so sensitive in response that the lighting of the arc lamps in no way influences the temperature of the studio which without the apparatus would be raised from 10 to 20 degrees.

The plant is designed to circulate three and a half million cubic feet of washed pure atmosphere per hour. This air is drawn from outside or recirculated from inside as required.

The air is admitted to the humidifier through a series of baffle plates, so arranged as to completely break up the incoming air and do away with pockets which might otherwise be formed. The air then meets the first bank of sprays, consisting of 220 sprays supplied by a two-inch water supply direct off the main. During the winter months, the temperature of this water is 35 degrees Fehrenheit.

A fogged atmosphere coming immediately in contact with this chilled water condenses and forms a saturated atmosphere.

A further series of 186 sprays is fitted three feet behind the first bank. These are maintained with a very high pressure of water supplied by a centrifugal pump driven by electric power, which water is circulated from a main washer tank at a temperature to maintain the correct dew point.

Plates Are Washed

The air, after passing the second bank of sprays, comes against the eliminator plates, which are so designed as not to allow any particule of air to pass without meeting with a series of definite obstructions. The plates are washed with a separate supply of water at high pressure, so that every particle of foreign substance is eliminated.

After this procedure, the air is brought into contact with a series of heating banks, heated by steam from low pressure boilers in the basement of our buildings. This steam is controlled in the same way as the atmosphere, so that only the correct percentage of steam is admitted to the banks, in order to give the temperature required and called for on the thermostatic boards on the studio stage.

A main centrifugal fan distributes the air to the studio itself through a series of ducts with downcomers fixed at certain intervals along the walls of sufficient proportion to admit the requisite quantity of air with little or not pressure.

The chief object of our distributing system is to maintain at all times a pressure slightly greater than the normal outside pressure, and by this means to create a tendency in the atmosphere to leak outwards from the studio, as against its normal tendency to penetrate within.

No More Sealed Studio Days

By this means, it will be seen that on foggy days, there will be no necessity in future for the studio to be sealed up against the incursions of that arch-enemy of good photography.

The whole installation is, paradoxically enough, similar to and yet in many ways very different from any system of controlling temperature or humidity in use in this country.

From the tests already made, the plant has entirely justified our expectations. Without such a perfected system of air-washing, it would be without a doubt impossible to produce pictures in England on an American scale and maintain a large studio organization during the winter months.

Though the cost of the installation for our two stages (£7,000) may at first sight appear somewhat high, it must be remembered that the plant pays for itself, as long as we are able to "carry on" in all seasons and weathers and turn out our productions according to schedule.

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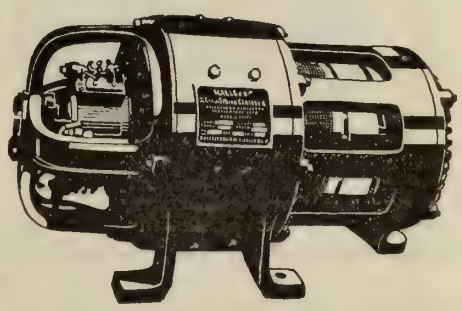

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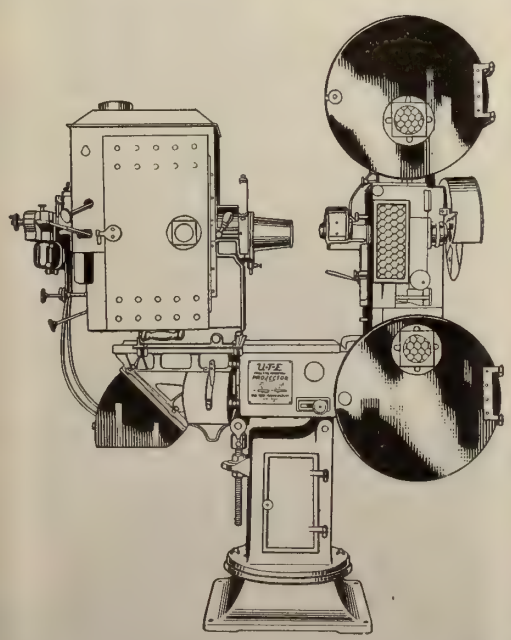

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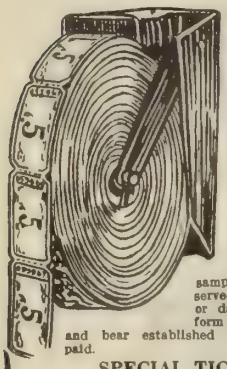

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Friedman Did His Own Contracting; The Result Was a Towering Success

WITH a record of having completely built, furnished and decorated a $250,000 theatre in four months, with not a minute of overtime until the final week, and without one serious accident during the construction, Joseph Friedman, who acted as his own contractor, opened the Tower Theatre in St. Paul on Saturday, November 5.

The theatre has a seating capacity of 1,154 and is now the only independent exclusive first run motion picture house in the Twin Cities.

The building is fire proof throughout and has eight exits. It was Mr. Friedman's idea to build a theatre different from the ordinary movie house, and he and the architects worked with that end in view.

The tower, which rises seventy-six feet above the sidewalk, and lends a picturesque atmosphere to the building, was suggested by that of the Madison Square Garden in New York.

The Tower is not gaudy, nor over-developed from an artistic standpoint. Patterned after the northern Italian renaissance period of about 1600, with terra cotta and stained woodwork predominant, it impresses one as being lastingly beautiful because of its artistic simplicity.

Chimes in the Tower

From the street, the theatre gives the effect of an interesting Old World building, an effect which is enhanced by a set of chimes located in the tower, which are played by the organist at the beginning of every show. Below the canopy, the words "Tower Theatre" are inlaid in stone in the sidewalk. Above, an electric sign of great brilliance attracts attention for several blocks down Wabash street.

The lobby of soft rich chocolate grey color Tennessee marble with a floor of red tile, contains a ticket booth equipped with a Lightning change maker.

The outside lobby, while not spacious, is amply sufficient for its purpose. It opens into a high ceilinged and inviting splendidly lighted inside lobby or foyer.

The walls here are also of Tennessee marble, which lends itself admirably to the general color scheme of the interior. The floor is also of red tile.

The first impression of the auditorium is that the Tower is a large house, although the actual dimensions are but forty-five feet width by one hundred and eight feet depth. The reason for the illusion is that the ceiling is divided into panels by five stained wood cross beams. These panels are graduated in height, so that the ceiling at the prosecenium arch is considerably lower than that at the back of the balcony.

Ingenious Lighting System

The stage side of each one of these cross beams is hollow, and contains a row of eighty-five electric lamps—colored and white—which play on the ceiling as far as the next beam. This arrangement gives a very effective form of indirect lighting, with the lights invisible from any part of the house except the stage.

It also provides an opportunity to obtain charming effects by playing colored lights on the grey, blue, purple and burnt orange decorative scheme of the ceiling.

The basis of the wall decoration is a stipple effect having the appearance of rough stone. An Italian decoration in blue, purple and burnt orange is repeated at intervals. The aisles, which are presided over by attractive girls in quiet grey Priscilla uniforms, with starched collars and cuffs, are carpeted with a soft taupe plush. The comfortable seats, which are set well apart are also grey, and are upholstered in Fabrikoid of the same color.

The proscenium arch adds to the impression of spaciousness. It is flooded by colored lights shining from within the orchestra pit, which add depth to the colors. The curtain, which was made especially for the house, is of burnt orange silk plush, and may be operated from the orchestra leader's stand, from the operator's booth, or from the lobby. At each side of the proscenium arch are doorways, in which are placed artistic settings in keeping with the atmosphere of the picture.

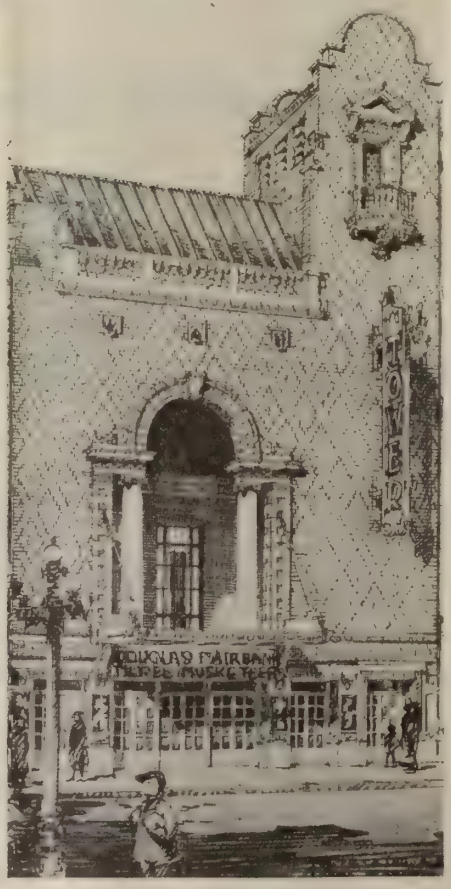
A Five Foot Stage

There is a stage, five feet deep, for singers or speakers, built part way over the orchestra pit. A moderate sized but satisfying orchestra is under the direction of William Warvelle Nelson, who has been prominently connected with bands and orchestras in the Twin Cities for twenty years.

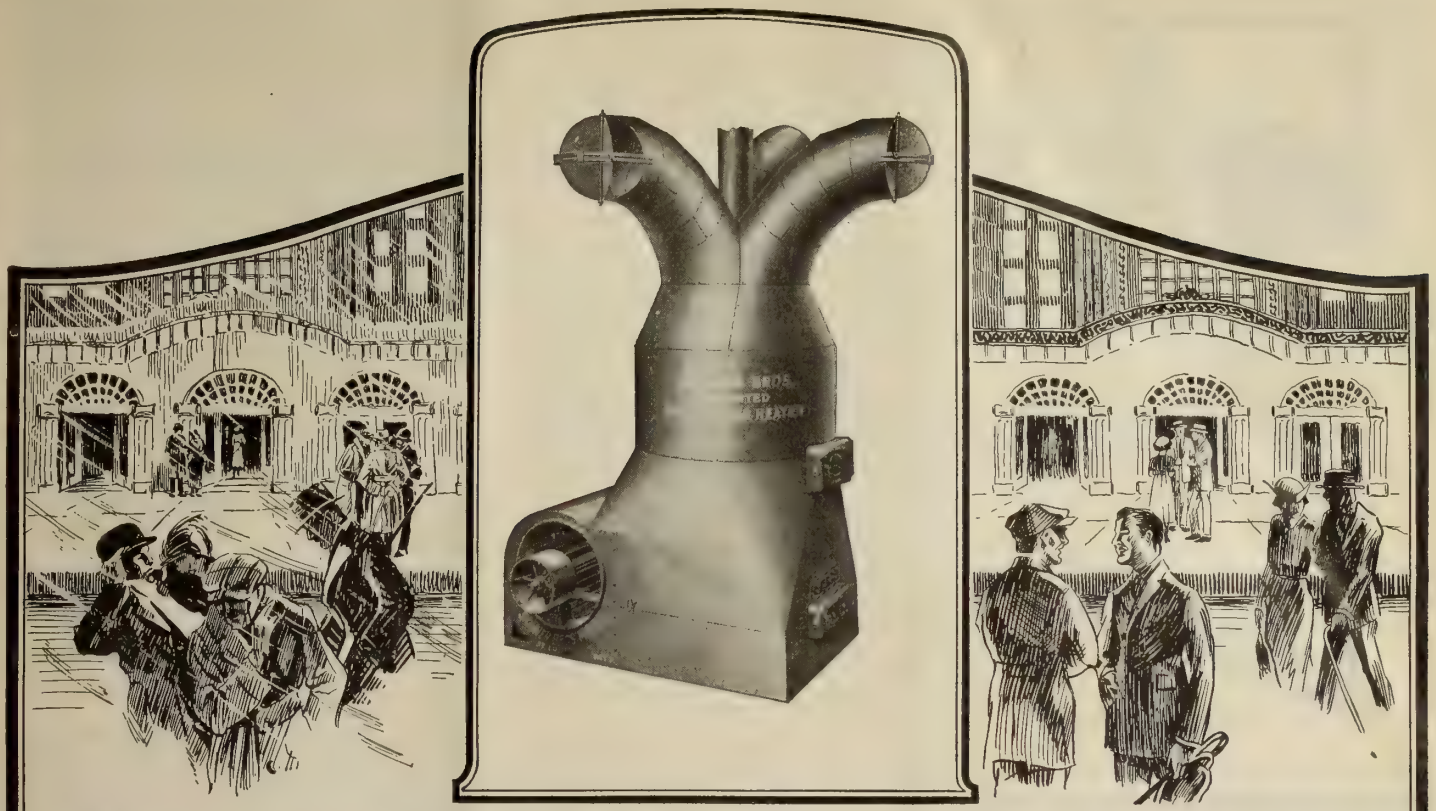
An organ is presided over by Maurice Cook, formerly first organist at the Blue Mouse Theatre in Minneapolis.

Arriving on the mezzanine or lounge floor by way of a staircase at the extreme side of the foyer one gets the full effect of the tower motif. With the unique construction of the room, the stained wood beams and rafters, and the stippled walls, one has the feeling of having climbed up into an interesting old watch tower in a European castle, and though the divans and chairs give promise of ease and comfort, they do not in any way detract from the atmosphere.

About the open space which permits additional light for the foyer below, is a polychromed iron balustrade, topped with stained fir rail. A large cut glass and polychromed iron electric fixture hangs in the center of the opening from the ceiling, and throws glow over the lounge and the foyer below. A heavy plush carpet floor, of taupe color—the same as that used in the



TOWER THEATRE, ST. PAUL
Joseph Friedman's new $250,000 *house which has a seating capacity of* 1,154



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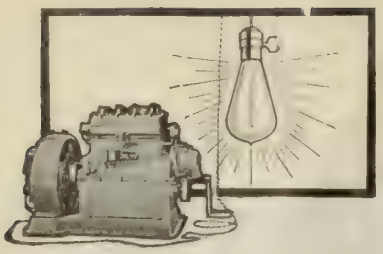

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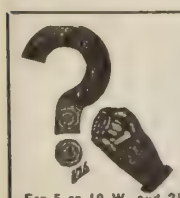

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aisles—harmonizes with the general effect most admirably.

In front of the mezzanine, opening onto the loggia facing Wabasha street, are three large windows of Italian design, draped with orange colored silk curtains.

Three short stairways, one in the center and one on either side of the lounge, lead upward to the loges and the balcony.

Two Simplexes in Projection Room

The projection room, which is presided over by John Flogerzi and Roy Moore, is modern in every detail. Two type S Simplex machines are installed, and Gundlach half size lenses and a Bausch and Lamb dissolving set are used. Rewinds, safety cabinets, and the other aids of safety and efficiency are part of the equipment.

It is in the projection room that one gets the best idea of the complete and novel communication and control system, which guarantees a smooth and artistic showing. The projection machines are equipped with speed regulators and indicators, which not only register to the operator, but to the orchestra leader and manager as well.

The control is so aranged that the orchestra leader, by pushing a button, can increase or decrease the speed of the machine for the sake of more perfect synchronism. The manager can also control its speed. In case either of the outside controls fails to release the machine to its set speed, the projection can bring it back to normal by throwing a switch which cuts off the outside control.

The dimmers are also operated by the projectionist who can control the auditiorium lights and change the color scheme to conform with the picture. He may also control the curtain, which is also subject to control from the orchestra pit or the lobby. There are eight house phones, which tie up the various centers of control with the manager's office.

Through this complete system of control, the need for stage hands has been completely eliminated.

A Crescent spot-light and a stereopticon complete the equipment of the projection room, which is roomy and well ventilated. The throw is approximately one hundred and thirty feet.

Air for ventilation is taken in at a point about twenty feet above the sidewalk, and is cleaned by a "dry cleaning process" before it is forced through the ventilators in the auditorium a few feet above the floor. The foul air is exhausted through roof outlets.

John Le Roy Johnston Is Manager

Mr. Friedman, who acted as his own contractor, handled many of the actual details of construction himself.

John LeRoy Johnston, a Twin City man, is manager of the new house.

The staff consists of the manager, assistant manager, two doormen, a porter, two boy directors, and eight ushers. The ushers will ordinarily wear a uniform—a grey costume and cap, with starched collars and cuffs. On occasions, however, they will be dressed in costumes appropriate to the picture being shown.

There will be five shows a day, the house opening at twelve noon and remaining open until after eleven P. M.

Prices are: Adults, 40 cents, evenings and Saturday, Sunday and holiday matinees; 25 cents week day matinees, and 15 cents for children at all times.

United Artists and Realart will furnish the basis of the programs at the Tower. The first three shows already scheduled, are Douglas Fairbanks in "The Three Musketeers," Bebe Daniels in "The Speed Girl," and D. W. Griffith's "Way Down East."

Optimism Prevails in the Western New York State Building Situation

OPTIMISM seems to be the keynote of the building situation in western New York. There are an unusually large number of houses under construction at present. The largest job, the new Loew State, recently opened in Buffalo. The new Lafayette Square, which is being built at a cost of over $1,000,000, is nearing completion in Buffalo. It will be one of the most beautiful theatres in the country.

The new Colonial theatre recently opened in Depew, N. Y., is a 900 seat house costing about $40,000. Chester Glanc and Joseph Dworzanowski are the proprietors. A. C. Hayman announces that the mammoth new Strand in Niagara Falls will be ready for opening in the Spring and Frank Amendola, a tobacco merchant of the Cataract City is building the new Amendola Theatre at Pine avenue and Fifteenth street. It will be a three story structure. The new Bellevue, recently opened at the Falls, is enjoying capacity business.

In the Chautauqua District

Down in the Chautauqua district, the firm of Mullen, Guinnane & Ludwig, contractors, have been given the contract for the new Palace theatre, which is to be erected by Peterson and Woods, operators of the Winter Garden and Mozart theatres.

The theatre will be on Spring street, opposite the City Hall fire station, with the entrance and lobby through the Flishblock on East Third street. It will have a seating capacity of 2,000 distributed over three floors, orchestra, mezzanine and balcony.

The main floor will have a seating capacity of 1,250. The interior decoration will be Adam in theme. The woodwork will be of walnut. The walls of the main floor will be decorated with silk tapestries. The Flisher building has been purchased in order to obtain a suitable lobby for the new house. The lobby will extend to the rear of the building to the Gron property, where the theatre proper will be erected.

The front of the Flisher building will be remodeled. Contractors have started work on the Palace foundation and theatre will open next fall.

$150,000 *Batavia House*

In Batavia, N. Y., Nicholas Dipson is building a beautiful $150,000 theatre on Main street, ground for which has been broken.

Lockport citizens are rallying to the support of the new theatre to be erected on the Murphy Brothers lumber yard site at Elm and East avenue by the Lockport Theatre Corporation.

The house will have a seating capacity of 1,600 and cost $200,000 and will be the last word in theatrical construction. The large brick building now on the site has been presented to the city. It will be moved and used as a library.

In Rochester work is progressing rapidly on the new Eastman theatre, which will be one of the big theatres of the country. It will have a seating capacity of 3,300 and cost several million dollars.

Talk is reviving in Buffalo about the new Shea Theatre, which was announced last year. M. Shea and P. B. McNaughton of the Shea Amusement Company were in Chicago recently to confer with Architect George Rapp.

Changes in theatre plans are costly

When you build, be sure that you have minimized the chance that there will be "something wrong." and you have no greater assurance than that the plans and engineering are both in the same competent hands.

We specialize in picture theatre architecture and engineering.

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EASTMAN POSITIVE FILM

It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilites of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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Loew's New Buffalo State Theatre Has Opened to Capacity Business

THE new Loew State in Buffalo is doing a capacity business. The house, which has a seating capacity of 1,854 on the main floor and 1,286 in the balcony, boxes and loges, or a total of over 3,000, cost in excess of $1,000,000.

The State is located at Main and Mohawk streets, with large entrances on both streets. There are two box offices in the Main street lobby and one in the Mohawk street entrance.

It is interesting to note that Miss Ann Dornin, a woman, supervised the work of construction. Miss Dornin, who is a graduate of Columbia, is the first among her sex to become a supervisor for an architect.

The Mohawk street lobby leads to the rear auditorium, from which large staircases lead to the upper boxes, loges and balcony. A mezzanine floor opens over the rear of the auditorium. On the mezzanine floor are located ladies' and men's rest rooms, which are elaborately furnished and sanitarily perfect, being equipped with the latest word in rest room fittings. There is another ladies' rest room on the main floor.

The wall decorations in the ladies' room represent "Scenic America," several scenes of different parts of the country being reproduced. The men's room is finished with leather wall coverings and furnished with mission furniture. Manager Al Beckerich also had his office on the mezzanine floor, which is beautifully furnished with Italian Renaissance furniture. There is also a large fireplace and a novelty in the hanging of many cages in which canary birds chirp constantly.

No Stairs to Climb

The main street lobby has been given a background of cipelino marble with an antique base, while the walls are covered with large mirrors. Marble columns grace the side of the mirrors in the lobby foyer leading to what architects contend is the most perfect method of entering a theatre. There is a slight decline as one reaches the grand staircase. Two steps downward and one is on the orchestra level, while just a few steps up and one reaches the balcony. The slant of the balcony floor makes this possible and prevents the climbing of stairs.

In the theatre proper the view of one of the extreme beauty. The draperies are of Venetian red trimmed with black and gold while the wall coloring is that of Cafe au Lait, ivory and gold medallion touched with blue and sepia. Classic murals are found on the side walls over the balcony floor and in the rear of the auditorium. A carpet of Italian red, faitly patterned serves to bring out the delicate wall colorings. A three way lighting system of red, white and blue is used enabling the management to light the theatre with five different blends.

Duct System of Ventilation

A duct system provides ventilation, while huge blower fans located at the right and left of the stage facing the theatre and at the floor line feed fresh and pure air. Given a spirited circulation through hidden wall fans, it is then sucked out of the building at the ceiling line by large exhaust fans. It is this excellent ventilation system, which permits the management to allow smoking in the balcony, upper boxes and loges, a feature greatly appreciated by men patrons. At no time is there any annoying smoke in the theatre. The loges are furnished with wicker chairs covered with tapestry.

The State is well provided with exits, because of the two street entrances and one wide alley.

The screen is a special type made for all the Loew houses. The projection room is Simplex equipped. Spotlight, a Hertner Transverter and other modern equipment is also found in the booth. Sam Geddis is the chief operator. The length of throw is 155 feet.

A large organ is a State feature. There is a fifteen piece orchestra. The box offices are equipped with Automatic lightning change machines. Lobby display fixtures were furnished by the Stanley Frame company. The house is also equipped with intercommunicating telephones.

The dome of the State is one of the most attractive in the country. It has hundreds of lights, glass panels, lighted ornaments and a band around it can be illuminated in various colors.

Elaborate electric display are found in front of each entrance. Here the programs are displayed in illuminated block letters. A mammoth Loew sign runs up the front of the Main street entrance. The stage is unusually large, mural paintings adorning the proscenium arch, at each side of which the organ pipes are placed covered with lattice work.

W. T. E. Co. Simplexizes Four Western Theatres

The Western Theatre Equipment Company of Seattle, Washington, distributors of the Simplex products for the northwestern part of the United States, report the opening of the Rivoli Theatre at Pendleton, Oregon.

This theatre, which has a seating capacity of over eight hundred and represents an approximate investment of $100,000, was completely equipped with opera chairs, draperies, carpets and Simplex projection equipment by the above concern.

The projection room, which is thirteen feet in length and eight feet wide, is equipped with two late model Simplex Projectors which project a sixteen foot picture through Simplex lenses at ninety feet.

They also report the installation of opera chairs, draperies, Simplex Projectors, Transverters, stage scenery and screens in the new Blue Mouse Theatre at Corvallis, Oregon, and the new Rialto Theatre, Hod River, Oregon. The new Neptune Theatre, Seattle, Wash., which will open shortly has also placed its order for Simplex Projectors and other projection room equipment with this enterprising concern.

Wants Vacuum Cleaner

Pawhuska, Okla.

Moving Picture World,
New York City.

I have a picture house 30x100, seating four hundred with wood floor and aisle carpets (2), rubber carpet back of seats, seats are green wood.

What is the best cleaner for the above sized house? I saw a truck vacuum cleaner advertised. Where can I buy the equipment?

Very truly yours,
ALBERT JACKSON.

You will find that Number 341-T Arco Wand Vacuum Cleaner will take care of your house nicely. This is made by the American Radiator Company, which has a sales branch in Omaha and another in Denver.

Newman Obviates Trouble

Newman steel-clad ticket choppers were selected by Balaban and Katz for the equipment of their new Four Million dollar Chicago House. Which means that there will be no trouble with clogged choppers or non-mutilated tickets in *that* theatre.

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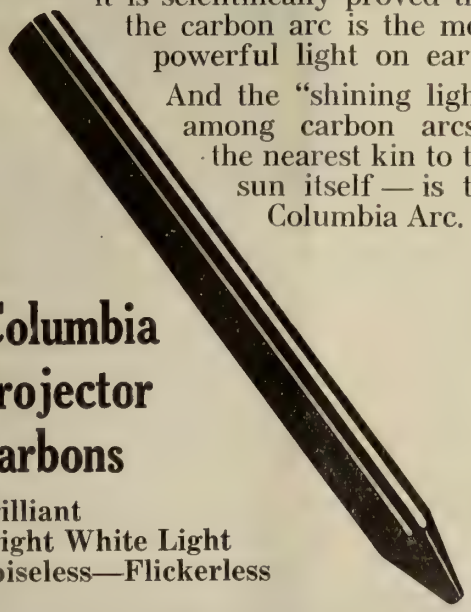

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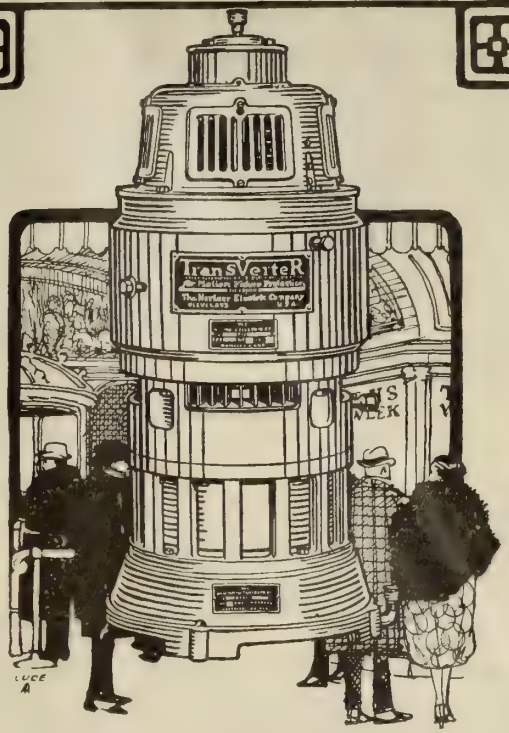

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TransVerteR changes Alternating Current to Constant Current D. C., furnishing light of increased candlepower and unvarying intensity, that can be easily directed and controlled.

TransVerteR gives a perfect arc, perfect light, and a perfect dissolve of the picture which assures pleased and regular patrons through improved projection.

The TransVerteR story is too long for any single advertisement, so write today for literature containing complete information.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
CLEVELAND, O.

Karkula, of Shea's Opera House, Runs a Real Machine Shop. Read His Tool List

IN the September 3 issue of this department appeared an article on tool equipments adapted to the requirements of the moving picture theatre.

In the article were incorporated lists of tools as recommended by Epes W. Sargent and Will C. Smith and one that F. A. Alexander, Queen Theatre, Marshall, Texas, had found useful.

R. P. Morris, projectionist of the Greenville, Texas, Opera House, kicked in with another list which appeared in our issue of October 1 and now comes one from Stephen S. Karkula, of Shea's Opera House, Jamestown, N. Y., that is calculated to fill our readers with envy.

Here's what Mr. Karkula says:

Jamestown, N. Y.,
October 24, 1921.

Editor Equipment Section,
Moving Picture World,

Dear Sir:

With much interest I have read your articles on Better Equipment. I really do believe that various good tools are most essential in the projection room, but the projectionist must also be a skilful mechanic to obtain the best results from his various tools. Tools will not produce work unless skill is applied with them.

My assortment consists of :

1 pair 8½" lineman's cutting pliers
1 pair 7" lineman's cutting pliers
1 pair 6" Diagonal side cutting pliers.
2 pair 6" long nose pliers.
2 pair 7" gas pliers.
2 pair 8" carbon pliers
2 pair outside calipers (4", 6")
1 paid 6" inside calipers
2 paid dividers (6", 8")
1 1" micrometer.
1 drill gauge
1 screw pitch gauge
2 12" steel rules combination square and centre head
1 6" folding rule
1 75" tape measure
1 9" T wrench
3 crescent wrenches (4", 6", 8")
2 pipe wrenches (6", 8")
6 flat files various sizes and grades
6 small size round files
3 three-cornered small files
2 diamond point chisels (4", 6")
2 cold chisels (4", 6")
2 3" small screw drivers
1 6" Yankee ratchet screw driver
2 7" light slim screw drivers
1 8" medium screw driver
2 10" long slim screw drivers
2 12" large screw drivers
1 belt punch (4 punches)
2 machinists' hammers (large and small)
1 claw hammer
1 wooden mallet
1 combination blow torch
2 breast drills (large and small)
1 set of drills from 1/32" to ½"
1 brace and half dozen bits
1 expansion bit
1 medium size vise
1 small level
2 soldering irons (large and small)
1 rail anvil with various size holes drilled in same
1 small anvil
1 intermittent tool
½ dozen thread cutting dies and taps (3/32" to ¼")
2 emery wheels hand power and motor power with chuck
2 centre punches
6 pin punches from 1/16" to ⅛"
3 belt picks (three sizes)
2 jack knives
2 scissors
1 hacksaw half-dozen blades
1 jeweler's saw and blades
1 small electric drill
1 keyhole saw and blades
1 pipe vise
1 large oil can, two small oil cans
2 trouble lamps (large and small candelabra size)
2 kinds of brushes for sprockets
1 watchcase receiver for testing purposes
1 portable 100 ampere meter
1 battery volt and ammeter
1 portable small switchboard combination, ground fuse and lamp tester, motor tubes, three circuits connected A. C., D. C. or low voltage

Sincerely yours,
STEPHEN S. KARKULA,
Shea's Opera House.

Picture Theatres Projected

BENTONVILLE, ARK.—M. J. Kilbourne, manager Royal Theatre, has purchased building and will convert it into moving picture house, with seating capacity of 350.

HARTFORD, CONN.—Martin Kelleher, of First National Exhibitors' Exchange, New Haven, part owner of Empire Theatre here, will assume control of Princess Theatre, December 1.

DOVER, DEL.—Church Motion Picture Corporation has been organized with $1,500,000 capital to produce moving pictures.

WILMINGTON, DEL.—Ascher Capitol Theatre Company has been organized with $250,000 capital to conduct places of amusement.

BRADENTOWN, FLA.—C. A. Browne will erect three-story theatre, store and lodge building, to cost $50,000. Seating capacity of theatre on first floor, 1,000.

DAYTONA, FLA.—C. E. Reddick has contract to erect moving picture house for Hattie Cuthbert, to cost $4,000.

JACKSONVILLE, FLA.—Jesse R. Clark is new manager Palace Theatre.

ST. PETERSBURG, FLA.—C. A. Browne will erect theatre, store and office building, to cost $50,000. Theatre will have seating capacity of 1,000.

CLINTON, ILL.—J. C. Wilson has plans by S. A. Clausen, Milliken Building, Decatur, for theatre, to cost $75,000.

WHITESTOWN, IND.—Ernest Whitehead and Maude Miller have opened Rex (moving picture) theatre.

TOLEDO, IA.—H. G. Mock, Manly, has purchased Cozy Theatre.

DANVILLE, KY.—Malcom Weisger has plans by Joseph & Joseph, Frances Building, Louisville, for two-story brick and stone-trim moving picture theatre 50 by 120 feet, to cost $50,000.

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Cost Little Do Much

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UNION PROJECTIONIST, ten years' experience all makes machines and electrical equipment. Married; twenty-five years old. Go anywhere. G. A. Yager, Bristow, Okla.

EQUIPMENT FOR SALE

FOR SALE: Entire theatre outfit, consisting 585 seats; 12 wall fans; one 30 inch exhaust fan; electric piano; two Motiograph machines; General Electric motor generator; one B & H rheostat, large electric sign, desk and chair, etc. Colonial Theatre, Fort Wayne, Ind.

FOR SALE: Two Powers' 6-B machine, large lamp house motor driven. Thoroughly renovated and in A1 condition. $500 for both. A real bargain. Super Film Attractions, Inc., 911 Mather Bldg., Washington, D. C.

FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

CAMERAS, ETC., FOR SALE

FOR SALE: Two Universal cameras and tripods, 200 and 400 foot outfits, practically new. Harry Berger, 78 Broadway, Boston, Mass.

UNIVERSAL: Complete sacrifice, tripod, case, extra magazines, etc., guaranteed. G. H. Bell, 206 West 43d St., Hotel Scarboro, New York.

FILMS FOR SALE OR RENT

FOR SALE: Two reel western dramas, with striking posters, slides and photos on every subject. Films in excellent condition. Central Film Company, 729 Seventh Ave., New York.

FOR SALE: Serials, features 5-6 and 7 reelers. Cowboy and comedies carried in stock. Let us quote on your requirements. Serial Film Exchange, 126 West 46th St., New York City. Cable address, "Serialfilm."

WE HAVE thousands of film, 1-7 reels; comedies, dramas, Westerns, serials. Claire Productions, 60 Graham Avenue, Brooklyn, N. Y.

LEXINGTON, KY.—Col. Fred Levy, William James and others have leased site on East Main street for erection new theatre, with seating capacity of 1,700, to cost $250,000.

BALTIMORE, MD.—New theatre erected by Benjamin Cluster at 303 South Broadway, has opened.

CHESTERTOWN, MD.—Walter C. Pippin, 205 Washington street, is preparing plans for two-story brick moving picture theatre, store and apartment building, to cost $30,000.

MIDDLETON, MD.—Charles F. Main will erect moving picture theatre.

Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
Nov. 14	Broadway	Cape Girardeau, Mo.	1,100	S. F. Brady, Cape Girardeau, Mo.
Nov. 14	The Rogers	Canton, N. Y.	850	B. H. Rogers, Canton, N. Y.
Nov. 14	Columbia	709 Columbia Ave., Baltimore, Md.	1,300	E. B. McCurdy, 400 So. Fremont Ave., Baltimore, Md.
Nov. 15	Shelton	Shelton, Wash.	300	W. H. Lunt, Shelton, Wash.
Nov. 15	Blue Mouse	Portland, Ore.	900	John Hamrick, Blue Mouse, Seattle, Wash.
Nov. 15	69th St. Theatre	69th and Market Sts., Philadelphia	1,200	Herbert Effington, 69th and Market Sts., Philadelphia.
Nov. 20	Rialto	Wenatchee, Wash.	800	A. Algase, Wenatchee, Wash.
Nov. 24	Preston	Tunnelton, W. Va.	475	E. F. Nutter, Tunnelton, W. Va.
Nov. 30	New Bridgman	Bridgman, Mich.	400	Fred Gast, Bridgman, Mich.
Nov. 30	Peart	Gillespie, Ill.	1,500	John Peart, Chestnut St., Gillespie, Ill.
Dec. 1	Unnamed	Portland, Ore.	1,000	W. E. Tebbetts, 1156 E. Grant St., Portland, Ore.
Dec. 15	Unnamed	Ridgefield, Wash.	—	O. E. Foley, Yacolt, Wash.

BETTER REELS

GLOBE Reels are such for they are made to withstand the hard usage they are subjected to, as is proven by the fact that they outlast all other types and makes.

Made of excellent steel and fitted with a hub that has a detachable spring, permitting easy replacement of a broken one, they are far superior to any other make of reel.

GLOBE Reels are made in two sizes:

10" Diameter, Type FS-1022 R, suitable for carrying 1,000 feet of film.

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We shall be glad to quote prices upon receipt of information conveying the size and quantity you will use.

THE GLOBE MACHINE & STAMPING COMPANY
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We also manufacture special Reels for Nicholas Power's Machines and others; Reel Cans and Reel Shipping Cases.

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with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

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The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

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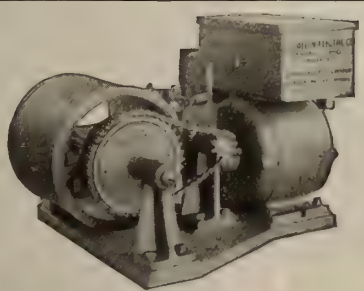
Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers and other High-Grade Optical Products.



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It's Foolproof.
It's Economical.
It's Creating Satisfied Customers Throughout the United States.
Let us send you the names of a few of them.

You can't move a curtain evenly by hand like you can with the Vallen Automatic Curtain Machine.
You need a proper track whether you have a machine or not. We Make the Proper Track.

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Let the theatre ventilation specialists tell you how—

Send to day for Booklet 6

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It has often been necessary for you to devote some of your working hours to previewing films. Perhaps this had to be done in a cold theatre—keeping your operator overtime.

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It is portable—can be carried anywhere. Shows a movie on the wall, ceiling or floor.

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Six Simplex Type S Machines

Practically new—Perfect condition.
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We are the oldest Supply House in the motion picture trade.

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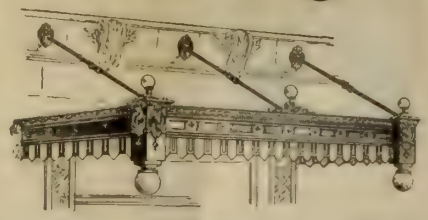

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"MARTIN" ROTARY CONVERTER
FOR REAL
SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
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THIS LABEL

This label on your motion picture camera means that the world's most reliable motion picture apparatus corporation and the most authoritative and trustworthy individual stand behind its quality.

BASS CAMERA COMPANY 109 No. Dearborn St. Chicago, Illinois
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PROJECTING THE GREATEST PICTURE ON EARTH

PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin Electric Speed Indicators at 44th Street Theatre, N. Y., and Crescent Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST."

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, NEW YORK

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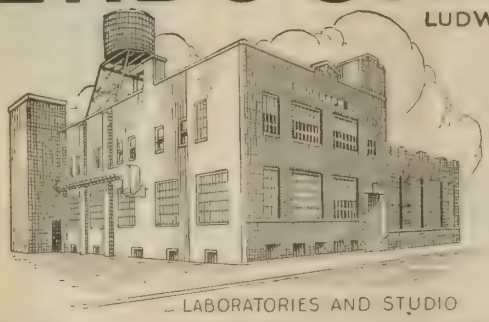

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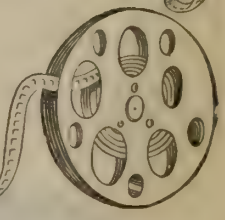

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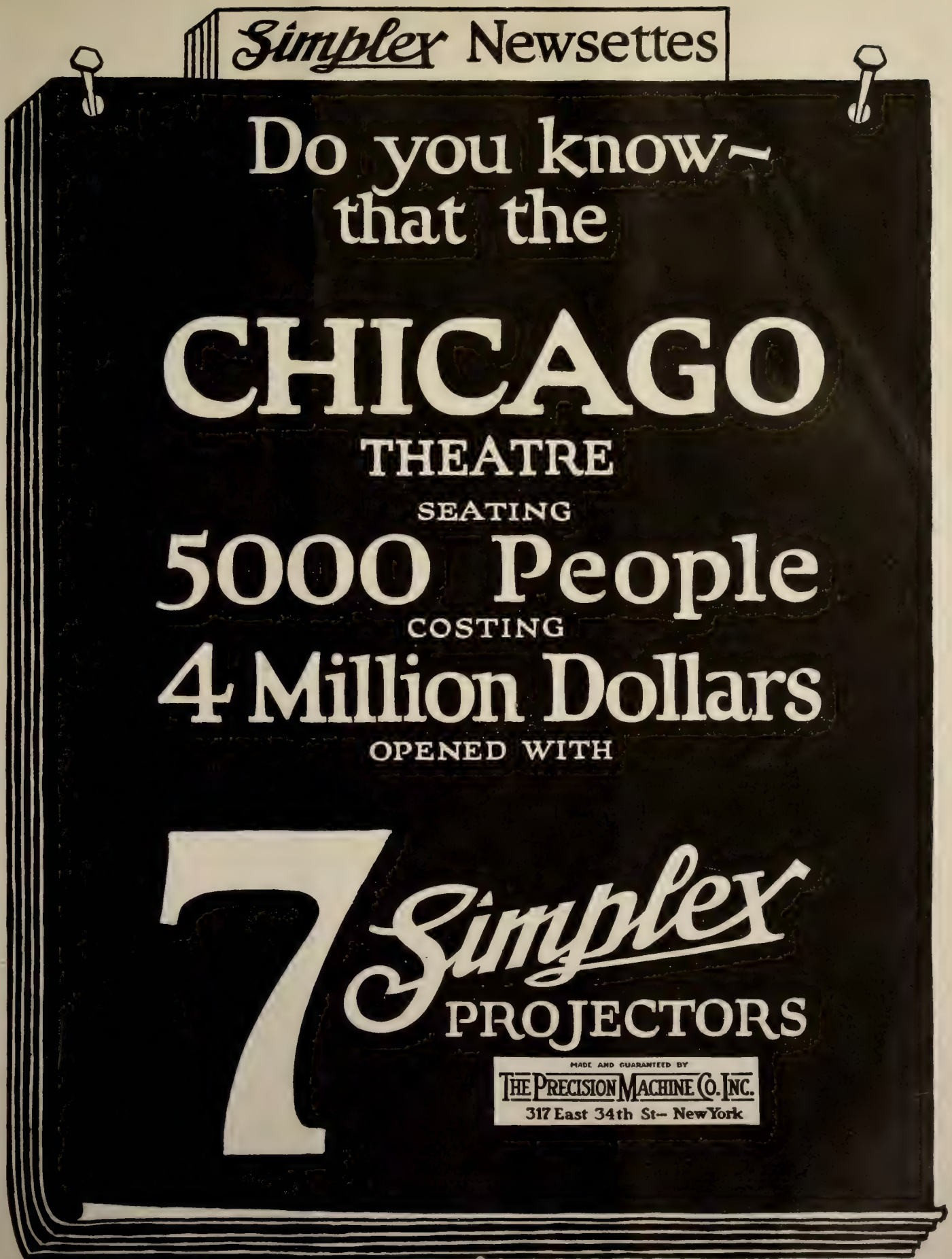
Simplex Newsettes
Do you know—
that the
CHICAGO
THEATRE
SEATING
5000 People
COSTING
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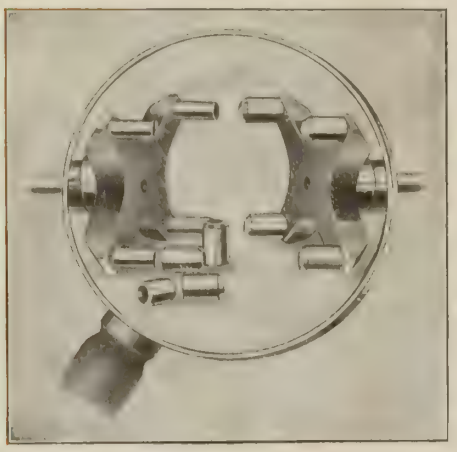
OPENED WITH
7 Simplex
PROJECTORS
MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St— New York

Recent Epoch Making Exclusive Power's Improvements

POWER'S ROLLER PIN INTERMITTENT MOVEMENT



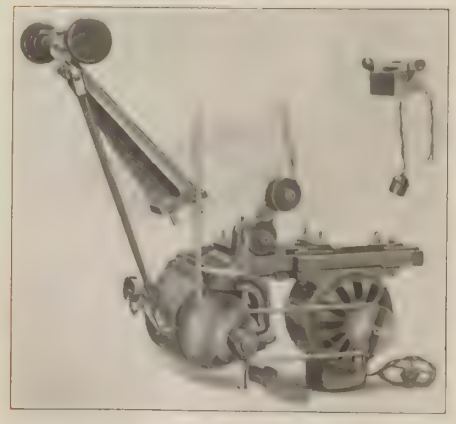
Noiseless in Operation

Reduces Frictional Wear to a Minimum

THIS change does not alter the nature of the movement itself but makes for greater efficiency. The steel cross pins which engage with the cam have been equipped with tempered steel rollers which in action are retained on the pins of the cross by a thin steel flange that is attached to the actuating cam and locking ring by four set screws. Instead of the pins of the pin cross coming in contact with the cam by a sliding frictional motion, the rollers make possible a roller contact. The result is that the point of contact constantly changes; the movement operates with a minimum of friction and remains in accurate adjustment for a much greater period of time.

BETTER PROJECTION PAYS
DEPEND UPON POWER'S

POWER'S GOVERNOR TYPE MECHANICAL SPEED CONTROL



Simple

Faces of discs are held in contact by spring, tension of which is automatically controlled by governor. No side thrust on bearings. Not affected by ordinary voltage fluctuations.

Dependable

Essential elements are—a driving disc, a driven disc, a governor, and a coil spring—all operating concentrically around a common shaft.

Efficient

Speed of mechanism may be reduced or increased almost instantaneously.

NICHOLAS POWER COMPANY

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE

112,625 People—

saw

"THE SHEIK"

IN ONE WEEK IN NEW YORK

In all the history of entertainment, no such record has ever been made.

That is the entire population of a city as large as Albany, or Salt Lake City, or Trenton.

The first three games of the last World Series played to 105,403.
"The Sheik" beat that by 7,222.

The record hitherto for the Rivoli and Rialto Theatres was 97,713, made by "The Affairs of Anatol."
"The Sheik" beat that by 14,912.

The Dempsey-Carpentier fight took in 90,000 paid admissions.
"The Sheik" beat that by 22,625.

The Yale-Princeton game played to 75,000.
"The Sheik" beat that by 37,625.

Draw your own conclusions. "The Sheik" will draw the crowds.

A GEORGE MELFORD PRODUCTION WITH AGNES AYRES AND RUDOLPH VALENTINO

By E. M. Hull — Scenario by Monte M. Katterjohn

Presented by Jesse L. Lasky

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

HAL ROACH

presents

thru ASSOCIATED EXHIBITORS

HAROLD LLOYD

in

"NEVER WEAKEN"

PATHE DISTRIBUTORS

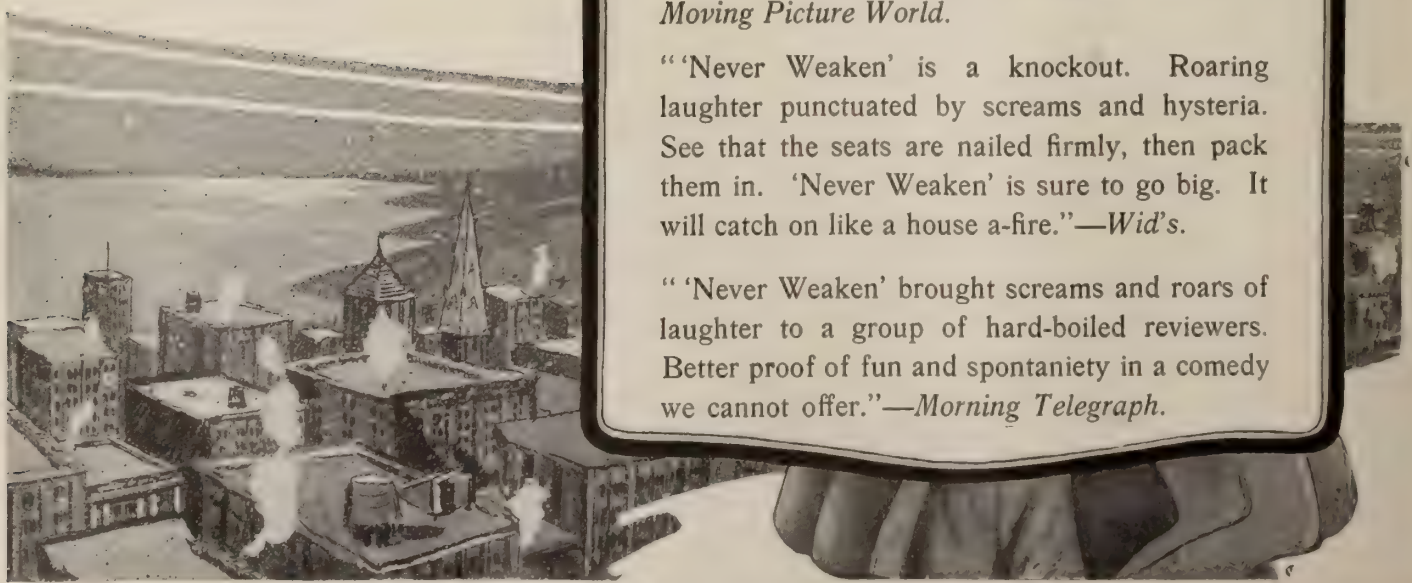
FOREIGN REPRESENTATIVE
for ASSOCIATED EXHIBITORS
SIDNEY GARRETT

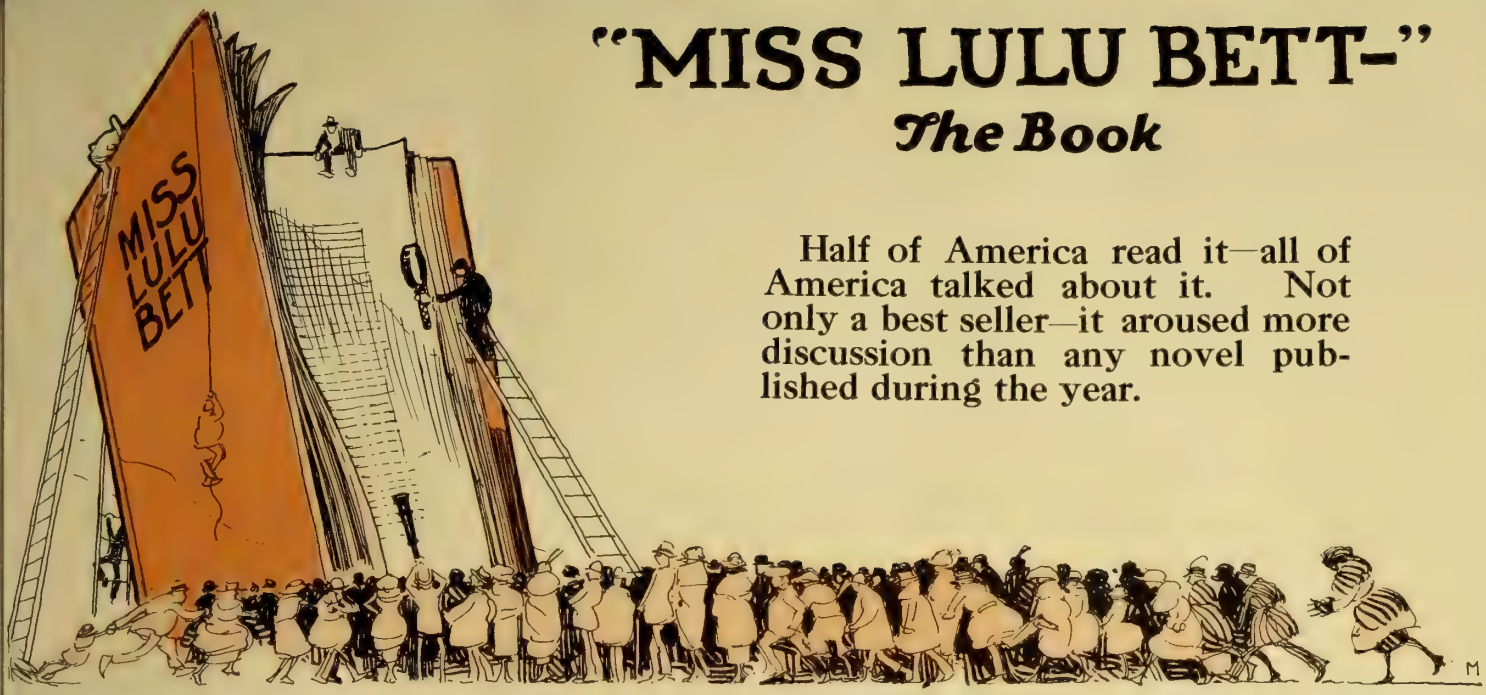
"Go to it. Grab it quick!"—*Motion Picture News.*

"Score another homer for Harold Lloyd."—*Moving Picture World.*

"'Never Weaken' is a knockout. Roaring laughter punctuated by screams and hysteria. See that the seats are nailed firmly, then pack them in. 'Never Weaken' is sure to go big. It will catch on like a house a-fire."—*Wid's.*

"'Never Weaken' brought screams and roars of laughter to a group of hard-boiled reviewers. Better proof of fun and spontaniety in a comedy we cannot offer."—*Morning Telegraph.*





"MISS LULU BETT-"

The Book

Half of America read it—all of America talked about it. Not only a best seller—it aroused more discussion than any novel published during the year.

"MISS LULU BETT-"

The Play

One of the real hits of last season in New York. Winner of the Pulitzer Prize for the best American play. Played to crowded houses for months.

A WILLIAM
de MILLE
PRODUCTION

From the novel and play
by ZONA GALE - Scenario
by Clara Beranger -

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

And now Adolph Zukor presents

"MISS LULU BETT-"

The Picture

Bound to be a big box-office winner. The marvelous production and the sensational cast will make it more popular than the book and play together.

with
LOIS WILSON, MILTON SILLS, THEO. ROBERTS, HELEN FERGUSON

Adolph Zukor presents

BETTY Compson

in J. M. Barrie's play

"THE LITTLE MINISTER"

BOOKS and plays come and go, but "The Little Minister" has gone on for twenty years. As a book, beloved in a million homes. As a play, never to be forgotten by the millions who saw it.

Miss Compson never had a better role than that of the girl who pretended to be a gypsy—and turned a whole town upside down. Your audiences will love her in every scene of it.

A Penrhyn Stanlaws Production
Scenario by Eugene Mullin

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

A Cosmopolitan Production

A COMEDY ABOUT
A MONEY MAKER

THAT WILL MAKE MONEY
FOR EVERY EXHIBITOR ~

"GET-RICH-QUICK WALLINGFORD"

The Adventures *of* Blackie Daw *and* Get-Rich-Quick-Wallingford

from the Original World-Famous Play *by* Geo. M. Cohan

Directed by Frank Borzage

Scenes by Joseph Urban

It's A Paramount Picture

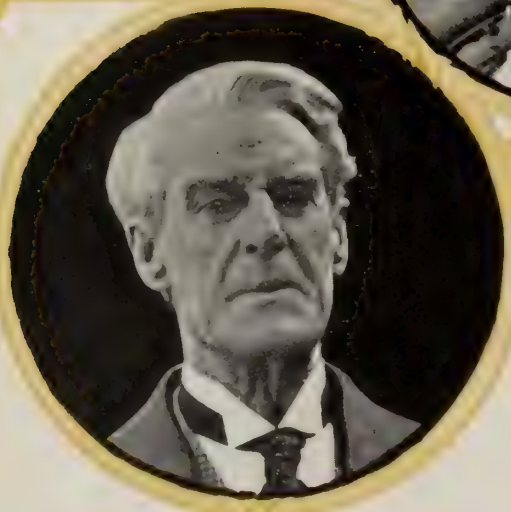
Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production

MR. WELLS

EDDIE LAMB

G. W. BATTLE



JUDGE LAMPTON

J. RUFUS WALLINGFORD

'GET-RICH-QUICK

Eddie Lamb
Who possesses $11,000, gets his clothes and ideas from a mail order catalog.

Judge Lampton
Leading Notary Public and Auto Agent.

Mr. Wells
Who amassed a gigantic fortune in Battlesburg Real Estate, $40,000.

G. W. Battle
Who knows every dollar in town by its first name and owns most of them.

REMEMBER, the public from Maine to California knows "Get-Rich-Quick Wallingford."

The original stage play by Geo. M. Cohan, from which this authorized Cosmopolitan Super Feature Special Production was screened, played a record business on Broadway as a stage success, and has been seen across the footlights for years.

You get it *now* as a Cosmopolitan Super Special Feature—on a silver platter!

Don't figure that you will have to sell this picture to your patrons — you can't—it sells itself.

And the public is waiting *right now* for this picture.

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production

CLINT HARKINS

MR. DEMPSEY

ABE GUNTHER

WALLINGFORD"

Picture audiences have been reading again the "Get-Rich-Quick Wallingford" story as it appears daily in the Hearst papers.

The characters in the story are known on every Main Street in forty-eight states.

Seen in every small town hotel, barber shop and grocery store—and your audience will stand in line to see them living before them on the screen of *your* theatre.

"Get - R i c h - Quick Wallingford" gets the money because it gets away straight to the every day people themselves.

Mr. Dempsey
Proprietor, Sole Owner, Director and General Manager of Palace Hotel.

Abe Gunther
All aboard for the 12 o'clock train. Bus at the Main Entrance.

Clint Harkins
Leading and Head Reporter of Battlesburg Blade.

Hon. T. Battle
Battlesburg's One and Only Mayor.

HON. T. BATTLE

BLACKIE DAW

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production

From A One-Horse Town to A Thriving Industrial City

"GET-RICH-QUICK WALLINGFORD"

You can't beat those four words across your theatre lobby! Every word means hard, cold CASH to you!

Those four words will pay you better than any other four words you ever saw in a picture title.

Because back of these four money making words are the famous reputations of Cosmopolitan Productions and Geo. M. Cohan, known the world over.

If they can't make money for you, YOU can't make it.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Exhibitors Join the Chorus —

Praising

"A MAN'S HOME"

The Bookings Tell the Story

New York—Capitol

Chicago—Roosevelt	Philadelphia—Stanley
Boston—Boston	Washington—Metropolitan
Cincinnati—Capitol	Milwaukee—Merrill
Louisville—Alamo	San Francisco—Granada
Forth Worth—Rialto	Indianapolis—Colonial
Oklahoma City—Criterion	Toledo—Temple
Los Angeles—Lois	Buffalo—Strand
Atlanta—Metropolitan	Topeka—Orpheum
Jackson (Mich.)—Rex	Worcester—Plaza
Rochester—Regent	Akron—Orpheum
Pueblo—Palm	Lynn—Waldorf
Reno—Wigwam	Tulsa—Majestic
Sioux City—Rialto	Madison (Wis.)—Strand
Troy—American	Muncie—Grand

And still they come!

SELZNICK PICTURES

THE
SIN
FLOOD

ASK
GOLDWYN

Phenomenal Service That Cost You Nothing Extra!

On Friday, Nov. 11th, on the third anniversary of the Armistice that brought peace after years of bloodshed, the Nation bowed in silence before the coffin that contained our cherished and Unknown Dead.

Foch, Beatty, Diaz, Jacques, Pershing, the great leaders of an Allied cause, united with the distinguished guests of many nations in reverent tribute to the soldier who lost not merely his life but his very name in his duty to his country.

Here was something in which every man, woman and child who claims Americanism shared, in spirit if not in presence.

Is it strange that the Pathe News, ever foremost in presenting events of interest, should have given phenomenal service without extra cost, thereby living up to its high traditions?

Was it not in keeping with the Pathe News quality that the pictures issued of this notable happening were wonderful, impressive, and complete?

PATHE

What Was Done
How It Was Done

The funeral procession left Washington for Arlington at 8.30 a. m. At 10 a. m. a special aeroplane was in the air, bound for the Pathe factory at Jersey City with complete negatives of the procession.

The impressive services at Arlington were finished at 1.30 p. m. At 1.45 p. m. another special aeroplane was in the air, also bound for Jersey City.

Special messengers in swift cars delivered the finished special editions to the leading Broadway and Brooklyn theatres so that they were being shown at 7.30 p. m. the same evening.

But Pathe News service is not for Broadway only. *Special messengers* went with prints by fast train to Boston, Pittsburgh, Albany, Buffalo, Washington, Philadelphia, New Haven and Newark at 10 o'clock the same night. Airplanes took prints to Cleveland, Chicago and points west. Fast mail took prints to Atlanta, Charlotte and New Orleans. To show the tremendous speed, prints were due *in San Francisco on Monday the 14th, at 3 p. m.*

This is SERVICE, gentlemen, the kind you have always had from Pathe News, the kind you will always get. *And it costs you nothing extra.*

NEWS

A STATEMENT

IN presenting "OVER THE HILL" for the entertainment and edification of theatre-goers the world over, I am performing a task which affords me a delight, wholly unalloyed.

Will Carleton, upon two of whose poems this production is based, is known as the "Farm Poet." He sang of the homely things of life—the things with which you and I are intimately familiar.

In the two fine poems here referred to, Carleton touched upon the same subject which caused Absalom to break the heart of his father, David, King of Israel, and which evoked from King Lear his immortal plaint, "How sharper than a serpent's tooth it is to have a thankless child." It is a subject which will wrest songs from poets of all the generations yet to come.

I have watched the development of "OVER THE HILL" from the moment the first scene was written. I have watched it throughout the months it was in course of production. It represents a Labor of Love. In it I take a pride which has never been exceeded—or even equalled—in all the years I have been making pictures.

"OVER THE HILL" is a picture that will live as long as the homely virtues continue to exist. Dedicated to all the mothers and fathers in the world, it will do its share toward making the world a better place to live in.

WILLIAM FOX.

Hard Times and Plain Facts
Box Office Results on "Over the Hill"
Released by Fox Film Corporation

City	Population	Theatre	Capacity	Played	Gross Not including War Tax
New York	5,602,841	Lyric	1,349	12 months	$768,304.50
		Central	992		
		Park	1,354		
		Broadhurst	1,120		
		Astor	865		

(Theatres listed below still playing OVER THE HILL)

Chicago, Ill	2,497,722	Woods	1,236	9 weeks	$136,072.25
Philadelphia, Pa	1,709,518	Stanton	1,600	4 weeks	59,664.50
Boston, Mass	756,476	Tremont	1,250	9 weeks	94,117.00
Pittsburgh, Pa	588,819	Savoy	750	4 weeks	34,454.48
Milwaukee, Wis	457,000	Alhambra	2,300	1 week	20,875.25

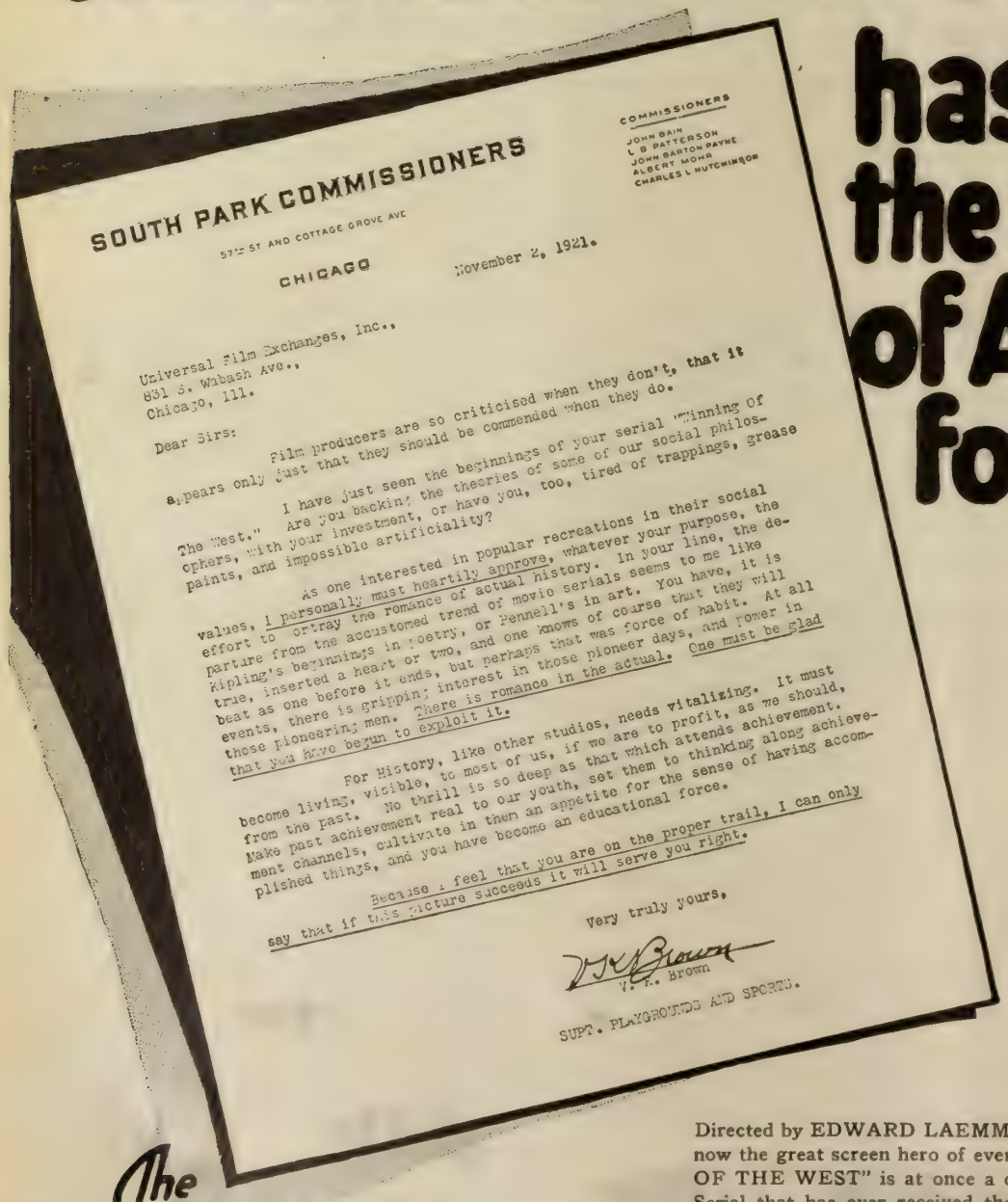
Engagements Completed

Detroit, Mich	993,739	Washington	1,750	7 weeks	$89,459.00
San Francisco, Cal	508,410	Columbia	1,250	8 weeks	71.002.00
Newark, N. J	414,216	Terminal	2,038	4 weeks	54,241.00
Minneapolis, Minn	308,580	Lyric	1,500	3 weeks	17,499.30
Seattle, Wash	316,000	Metropolitan	1,400	5 weeks	40,769.65
Providence, R. I	237,595	Opera House	1,300	6 weeks	42,850.50
St. Paul, Minn	234,600	Garrick	2,000	3 weeks	17,841.51
Oakland, Cal	216,360	Orpheum	1,700	3 weeks	23,670.50
Springfield, Mass	129,563	Fox's	1,444	3 weeks	21,318.00
Hartford, Conn	110,900	Parsons	1,500	1 week	14,690.25
Hoboken, N. J	68,166	U. S.	1,400	1 week	6,628.41
Sacramento, Cal	65,857	Clunie	1,124	2 weeks	9,251.25
Fresno, Cal	44,616	Liberty	1,500	1 week	8,118.33
San Jose, Cal	39,642	Liberty	1,200	1 week	6,662.60
Long Branch, N. J	13,298	Grand	700	1 week	6,578.00
Glen Cove, L. I	8,664	Glen	900	6 days	2,289.36
Chico, Cal	5,000	Majestic	900	3 days	1,802.25
Wenatchee, Wash	4,020	Liberty	650	4 days	2,275.37

80 Million people in America will see "OVER THE HILL"
Have you booked the attraction for your theatre?

"WINNERS of the WEST"

has won the Schools of America for you!



SOUTH PARK COMMISSIONERS

57TH ST AND COTTAGE GROVE AVE

CHICAGO

November 2, 1921.

COMMISSIONERS
JOHN BAIN
L B PATTERSON
JOHN BARTON PAYNE
ALBERT MOHR
CHARLES L HUTCHINSON

Universal Film Exchanges, Inc.,
831 S. Wabash Ave.,
Chicago, Ill.

Dear Sirs:

Film producers are so criticised when they don't, that it appears only just that they should be commended when they do.

I have just seen the beginnings of your serial "Winning Of The West." Are you backing the theories of some of our social philosophers, with your investment, or have you, too, tired of trappings, grease paints, and impossible artificiality?

As one interested in popular recreations in their social values, I personally must heartily approve, whatever your purpose, the effort to portray the romance of actual history. In your line, the departure from the accustomed trend of movie serials seems to me like Kipling's beginnings in poetry, or Pennell's in art. You have, it is true, inserted a heart or two, and one knows of course that they will beat as one before it ends, but perhaps that was force of habit. At all events, there is grippin; interest in those pioneer days, and power in those pioneering men. There is romance in the actual. One must be glad that you have begun to exploit it.

For History, like other studios, needs vitalizing. It must become living, visible, to most of us, if we are to profit, as we should, from the past. No thrill is so deep as that which attends achievement. Make past achievement real to our youth, set them to thinking along achievement channels, cultivate in them an appetite for the sense of having accomplished things, and you have become an educational force.

Because I feel that you are on the proper trail, I can only say that if this picture succeeds it will serve you right.

Very truly yours,

V. K. Brown

SUPT. PLAYGROUNDS AND SPORTS.

Booked by 2517 theatres in less than 30 days!

The New Kind of Serial that will never need a Censor

Directed by EDWARD LAEMMLE and starring ART ACORD, now the great screen hero of every American child, "WINNERS OF THE WEST" is at once a dramatic knockout and the first Serial that has ever received the complete approval of School-boards and Censors wherever shown. Don't neglect the fact that the Schools are with you on "WINNERS OF THE WEST." School-teachers and School-boards want the children to see it. They send them to see it. As a result, no less than 2517 theatres have booked "WINNERS OF THE WEST" in less than thirty days from date of release. Beat that if you can! Book this great American History Chapter-play and book it today!

UNIVERSAL-MADE

"POSSESSION"

from the novel "PHROSO" by Sir Anthony Hope

a Louis Mercanton Production

presented by

R-C PICTURES

"POSSESSION"

from the novel "PHROSO" by Sir Anthony Hope

a Louis Mercanton Production

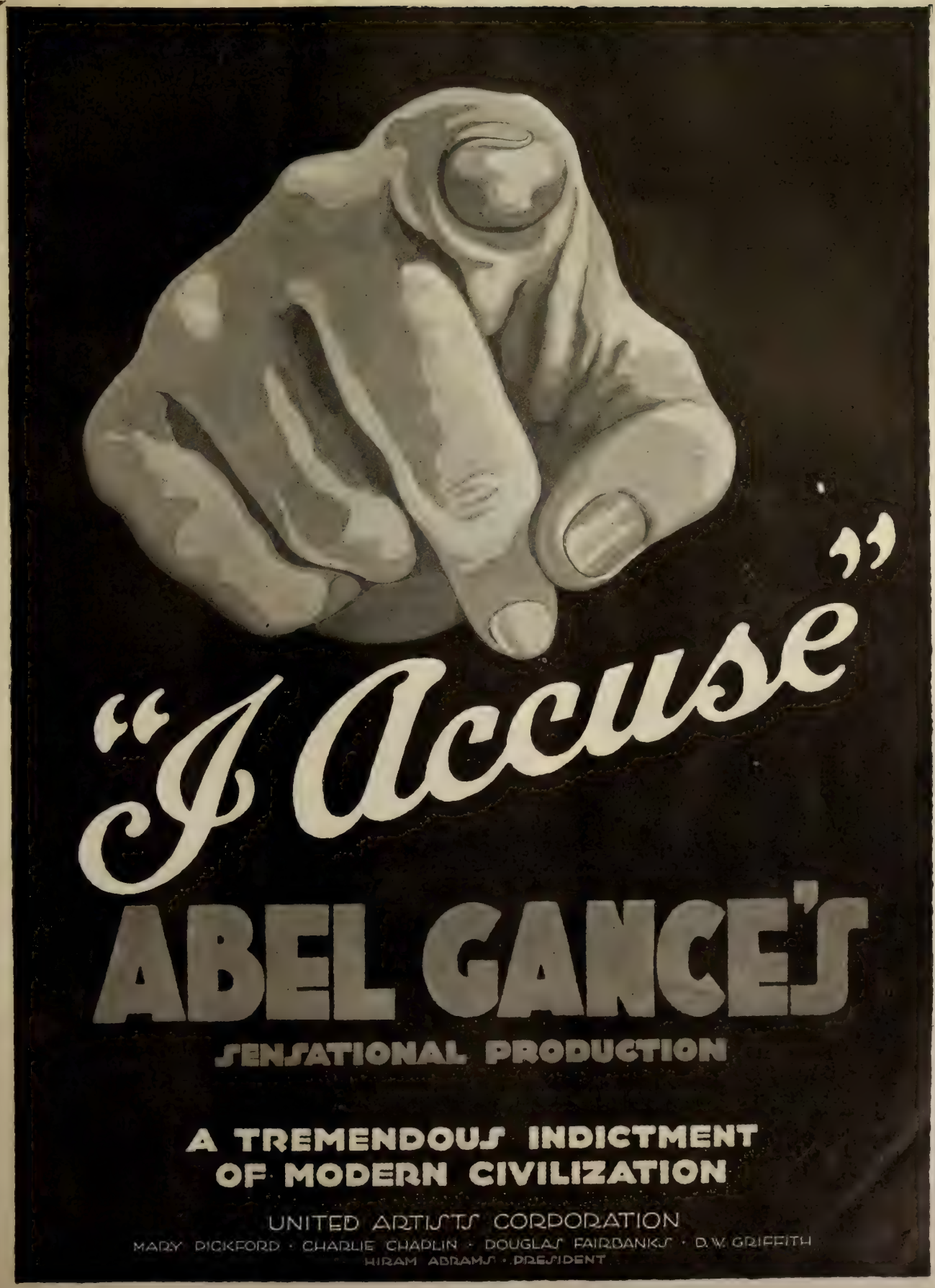
presented by

R-C PICTURES

Sir Anthony Hope is the master of dramatic story telling. His romances have vividness of first hand experience.

Mercanton, the "Griffith of Europe," has produced in "Possession" a picture of such intense action as to hold the spectator breathless.

The sets in this picture are real. A real and famous old castle. A great natural cave 300 feet below ground, its walls and roof a-glitter with stalactites of weird and eerie beauty. Every action takes place in the identical location, amid the identical surroundings that gave the novel its atmosphere and color.


"I Accuse"
ABEL GANCE'S
SENSATIONAL PRODUCTION
A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION
UNITED ARTISTS CORPORATION
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A Picture to Satisfy Your Patrons' Demands for New Scenes and New Thrills!

A Sensational Alaskan Railroad Melodrama!

BENNETT PICTURES CORPORATION

presents
a picturization of

REX BEACH'S

famous railroad novel

"The IRON TRAIL"

Directed by
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Cast includes

WYNDHAM STANDING
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REGINALD DENNY
and
ALMA TELL

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in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

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the greatest triumph of

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By CHARLES A. LOGUE

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a tense, timely drama of the home

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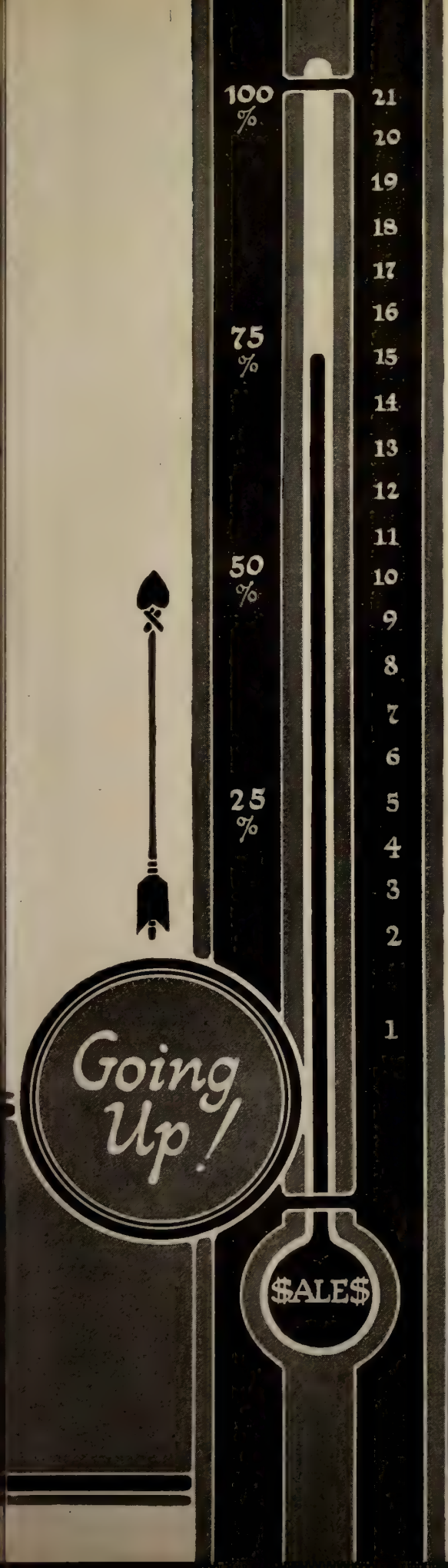
Furnishes sunshine and happiness to the toddling three-year old and to the toddling one hundred-and-three-year old.

He has that something so very different that pleases old and young alike.



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The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XVIII. No. 23 Monday, October 24, 1921 Price 5 Cents

THE BIBLE IN PICTURES

SPLENDIDLY presented, a magnificent thing for the entire industry. The Bible in Pictures. Which will have a trade show Wednesday. I saw them. First four reels. And words fail to describe these simple, yet beautiful pictures. Which are not only splendid entertainment, but will, if properly handled, prove the finest offset to talk about censors and police and give an uplift to this industry which, at this moment, it needs badly.

There is everything that a picture needs in these single reelers: drama, spectacular effects, and what is best of all they are not preachy.

And the exhibitor who can see his way to using four or five of them on a Sunday morning, with a special chorus, singing sacred songs, will make a get-away that will have his theatre talked about for months.

DANNY

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MORALS

A PICTURE YOUR
BOX-OFFICE WILL REMEMBER

MAY M'AVOY

AS THE HAREM GIRL

'MORALS'

Bizarre Oriental settings,

Tense, swift-moving scenes—

Drama that throbs and thrills—

A glorious spectacle—

May McAvoy as the lovely harem girl—

A story that brings the heart to the throat

A wonder picture with every crowd appeal.

A DISTINGUISHED CAST—

Including

WILLIAM P. CARLTON, leading man of "Inside the Cup;" KATHLYN WILLIAMS, one of the foremost act-

WILLIAM E. LAWR

MORALS

THE STAR—

Realart's "Wonder Girl" of whom the critics said:

"There is no limit to what may be expected of her", and who proves it in her role of the lovely harem girl.

A Turkish harem, with all its pretty women, strange costumes, lavish settings—

—A marriage bargain made in true Oriental fashion—

—The whipping of a harem girl who tries to escape—

—The plot of the two false friends which almost succeeds—

—The tremendously dramatic scene where the harem keeper comes to claim the girl—

—*These, and many other scenes are what*

MORALS

THE STORY—

Adapted by Julia Crawford Ivers from William J. Locke's novel "The Morals of Marcus" which has thrilled millions of readers, and the play of the same name that was the sensation of a few years ago and brought stage stardom to Marie Doro.

OUT of the seclusion and security of a harem—

Out of the warmth and languor of the East, to be dropped suddenly into the chill of a London fog—

Into the bachelor household of a man she had never seen—

And so into his bewildered, lonely heart.

And there to dwell like some wild exotic flower until a friend's perfidy, another woman's jealous plotting, and a great danger brought the realization of love—almost too late.

That's the story of MORALS!

'MORALS'

A Special Production!

But only one way to get it.

Not held out from the regular releases for *greatly increased rentals.*

It's part of your *Realart Star Franchise.*

Get it *now* by signing *now!*

HERE'S a picture that you could make money on at *Special* prices, but *on which you can make a killing* at your Realart Star Franchise price!

There's a powerful fan following behind Constance Binney!

Are you cashing in on it?

Here's your chance with a story that goes straight to the heart and straight to the home!

Story by Sonya Levien
Directed by Maurice Campbell

Another Truly Big Production

CONSTANCE BINNEY

in

"FIRST LOVE"

Fans are shopping for entertainment, are they?

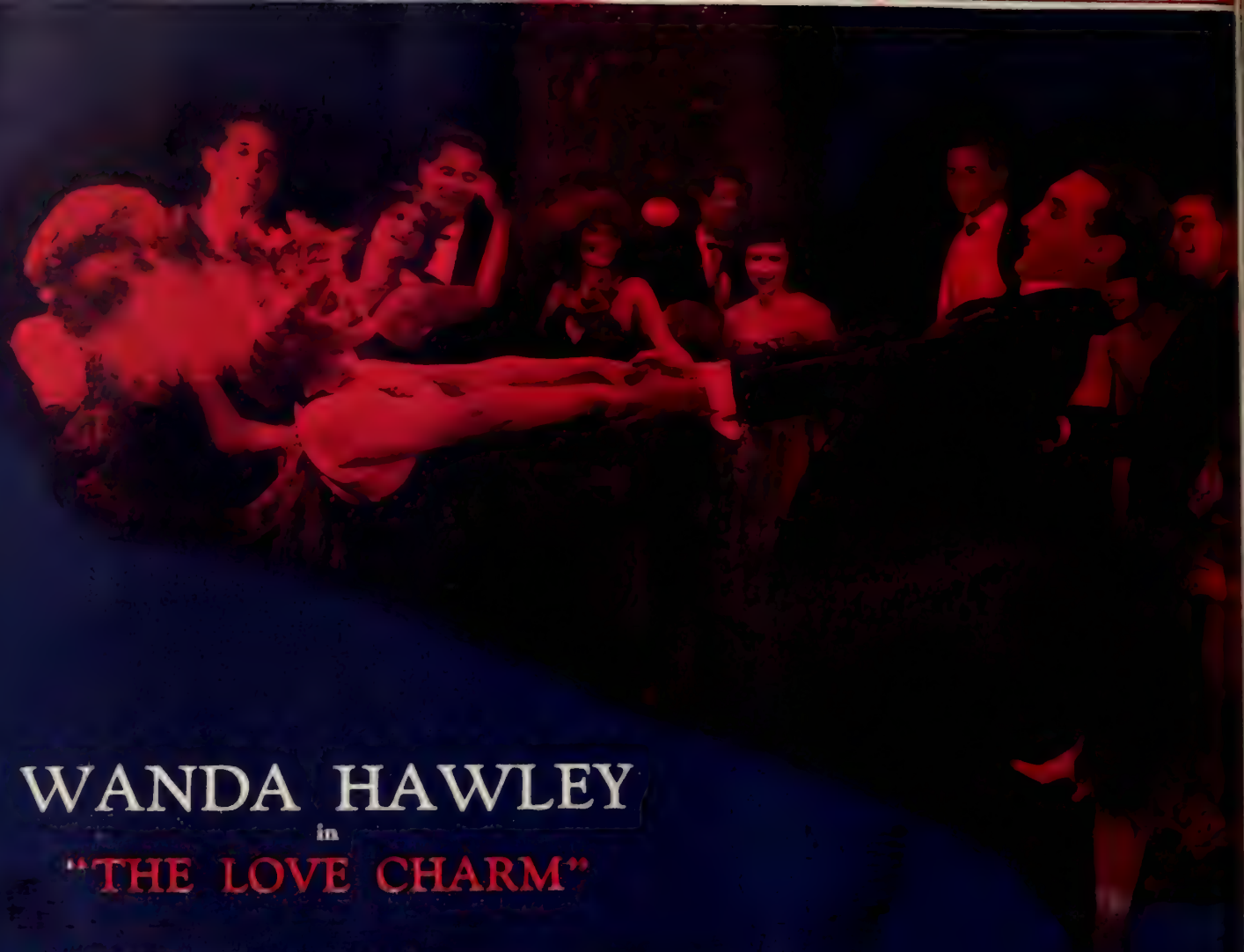
Well, here is one you can *guarantee*.—

For swift-moving drama with a heart-punch;

For suspense that grips and holds;

For all of the romantic qualities people have come to look for in Constance Binney's Productions.

A Special Production in every way!



WANDA HAWLEY
in
"THE LOVE CHARM"

HERE'S another rollicking, sure-fire comedy-drama—just such a story as millions of fans have come to expect from Wanda Hawley.

Talk about versatile! One minute she's a down-trodden seamstress, and then—zip—she's a bird of paradise, shaking a wicked plume!

They'll *like* it, and call for more.

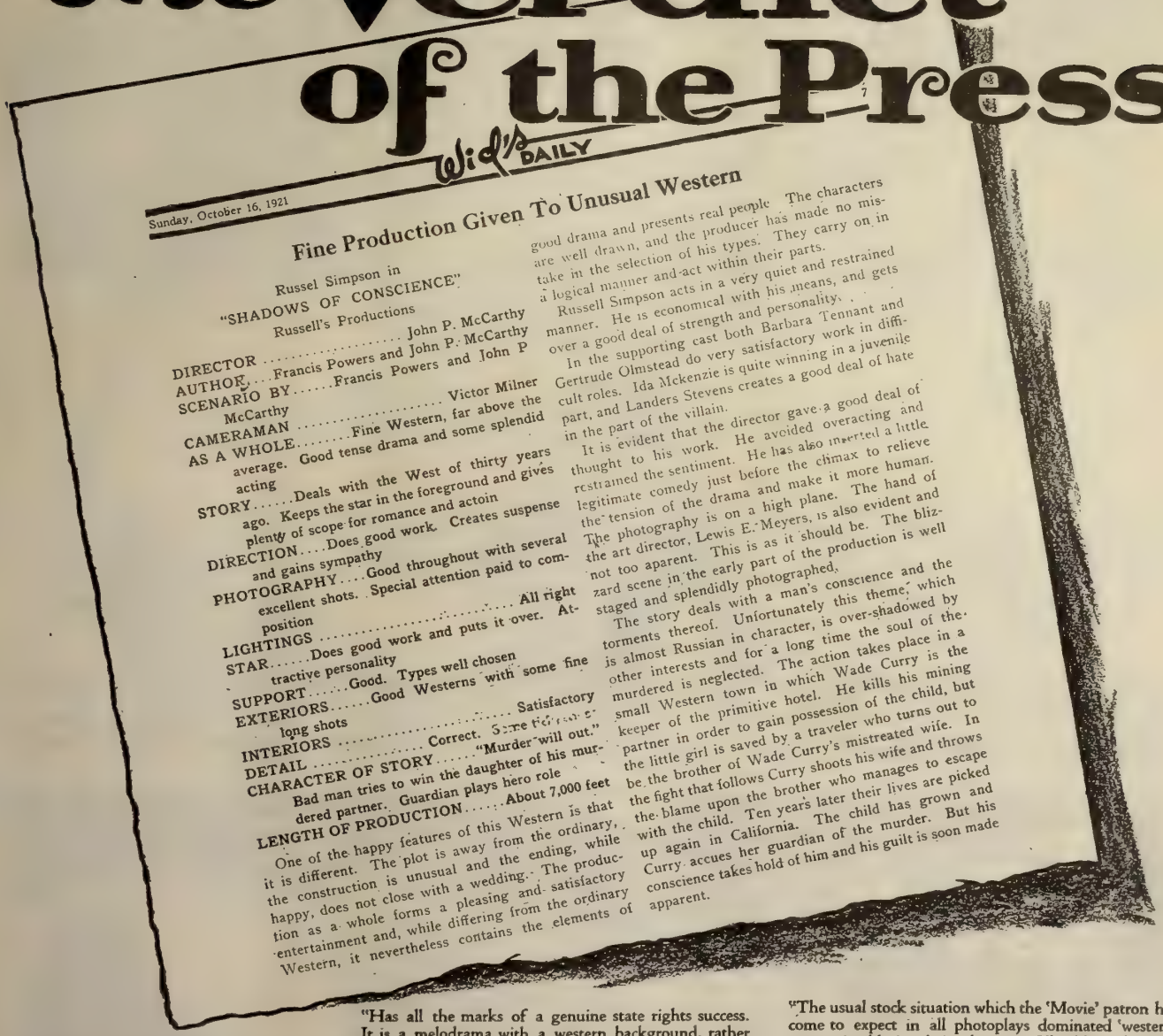
It has a "*come-again*" tag on it.

It's a box-office bracer!

Story by Harvey O'Higgins
Scenario by Percy Heath
Directed by Thomas N. Heffron

REALART

The Verdict of the Press



Wid's DAILY

Sunday, October 16, 1921

Fine Production Given To Unusual Western

Russel Simpson in
"SHADOWS OF CONSCIENCE"
Russell's Productions

DIRECTOR ..... John P. McCarthy
AUTHOR.....Francis Powers and John P. McCarthy
SCENARIO BY.....Francis Powers and John P McCarthy
CAMERAMAN ..... Victor Milner
AS A WHOLE.....Fine Western, far above the average. Good tense drama and some splendid acting
STORY.....Deals with the West of thirty years ago. Keeps the star in the foreground and gives plenty of scope for romance and actoin
DIRECTION....Does good work. Creates suspense and gains sympathy
PHOTOGRAPHY....Good throughout with several excellent shots. Special attention paid to composition
LIGHTINGS ..... All right
STAR.....Does good work and puts it over. Attractive personality
SUPPORT.....Good. Types well chosen
EXTERIORS.....Good Westerns with some fine long shots
INTERIORS ..... Satisfactory
DETAIL ..... Correct. Some technical
CHARACTER OF STORY.....Bad man tries to win the daughter of his murdered partner. Guardian plays hero role
LENGTH OF PRODUCTION.....About 7,000 feet

One of the happy features of this Western is that it is different. The plot is away from the ordinary, the construction is unusual and the ending, while happy, does not close with a wedding. The production as a whole forms a pleasing and satisfactory entertainment and, while differing from the ordinary Western, it nevertheless contains the elements of good drama and presents real people. The characters are well drawn, and the producer has made no mistake in the selection of his types. They carry on in a logical manner and act within their parts.

Russell Simpson acts in a very quiet and restrained manner. He is economical with his means, and gets over a good deal of strength and personality.

In the supporting cast both Barbara Tennant and Gertrude Olmstead do very satisfactory work in difficult roles. Ida Mckenzie is quite winning in a juvenile part, and Landers Stevens creates a good deal of hate in the part of the villain.

It is evident that the director gave a good deal of thought to his work. He avoided overacting and restrained the sentiment. He has also inserted a little legitimate comedy just before the climax to relieve the tension of the drama and make it more human.

The photography is on a high plane. The hand of the art director, Lewis E. Meyers, is also evident and not too aparent. This is as it should be. The blizzard scene in the early part of the production is well staged and splendidly photographed.

The story deals with a man's conscience and the torments thereof. Unfortunately this theme, which is almost Russian in character, is over-shadowed by other interests and for a long time the soul of the murdered is neglected. The action takes place in a small Western town in which Wade Curry is the keeper of the primitive hotel. He kills his mining partner in order to gain possession of the child, but the little girl is saved by a traveler who turns out to be the brother of Wade Curry's mistreated wife. In the fight that follows Curry shoots his wife and throws the blame upon the brother who manages to escape with the child. Ten years later their lives are picked up again in California. The child has grown and Curry accues her guardian of the murder. But his conscience takes hold of him and his guilt is soon made apparent.

"Should be given a big league rating. Looks like a three-base hit and should grab first money in any town. There is no reason why it shouldn't be given a Broadway premiere; with clever presentation and some exploitation will probably romp home a winner".
EXHIBITORS TRADE REVIEW.

"Has all the marks of a genuine state rights success. It is a melodrama with a western background, rather than a western of the 'Shoot 'em up' variety. The suspense interest and constant action make it a moving melodrama which should be enjoyed in all classes of theatres."
MOTION PICTURE NEWS.

"It is a purposeful, ardent offering. An interesting, well directed photoplay and never was there better photography."
VIRGINIA DALE, CHICAGO DAILY JOURNAL.

"The usual stock situation which the 'Movie' patron has come to expect in all photoplays dominated 'western' are noticeable in their absence. The blizzard scenes are so realistic that the spectator's imagination will give him a shiver or two."
MOVING PICTURE WORLD.

"John P. McCarthy in the dual role of author and director, has given Russell Productions a picture that is worthy of play dates in the better theatres of the country.
EXHIBITORS HERALD.

RUSSELL PRODUCTIONS
HARTFORD BUILDING - CHICAGO

An American Classic, Featuring Russell Simpson

SHADOWS of CONSCIENCE

J. W. FILM CORP.

"FOR YOUR DAUGHTER'S SAKE"

Presenting A
Powerful preachment of society's tendency to sanction loveless marriages

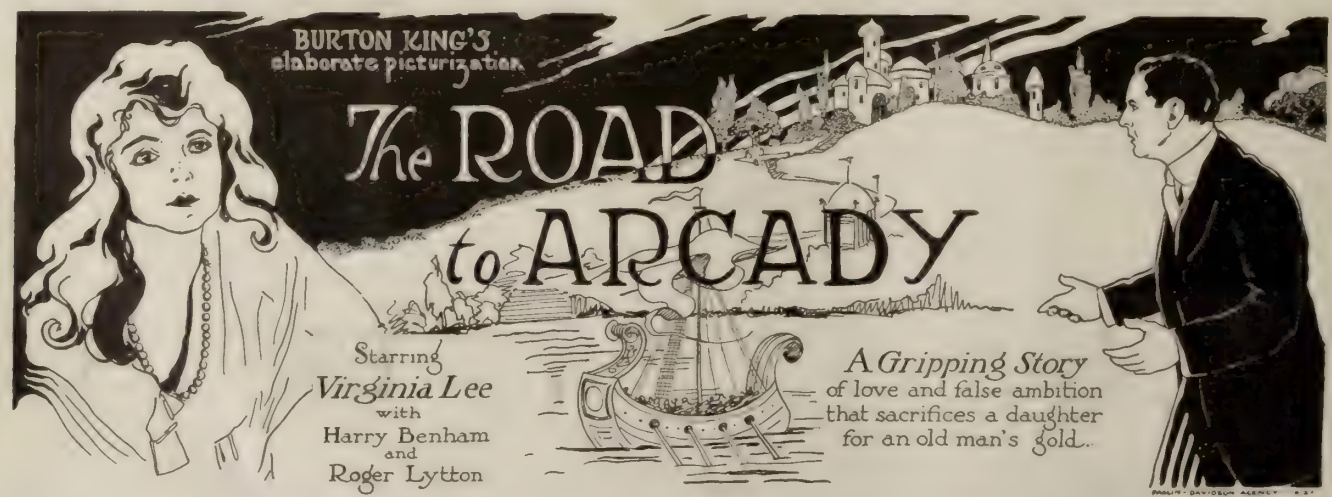
See
GRACE DARLING
in Burton Kings
Extraordinary Production

HORACE G. PLIMPTON'S
Problem Play Sensation
Starring
EDITH STOCKTON

SHOULD A WIFE WORK?

BURTON KING'S elaborate picturization

The ROAD to ARCADY



Starring
Virginia Lee
with
Harry Benham
and
Roger Lytton

A Gripping Story
of love and false ambition that sacrifices a daughter for an old man's gold.

THE EXQUISITE STAR
GRACE DARLING
IN AN UNUSUAL DRAMA OF LOVE POWER AND TEMPTATION

A BURTON KING PRODUCTION

EVERY MAN'S PRICE

130 West 46th St. New York

WIRE FOR TERRITORY!

COL. WM. N. SELIG'S

NEW WILD ANIMAL JUNGLE SERIAL

which has been in production for the last two months for the Export & Import Film Company, Inc., has been named

"The JUNGLE GODDESS"

This name was selected after careful consideration being given the score of titles submitted by Agnes Johnston and Frank Dazey, authors of the script, and those offered by the most prominent distributors in the country.

"The JUNGLE GODDESS"

will surpass in every way any animal serial yet produced. Colonel Selig is devoting the whole of his time and the entire resources of the famous Selig Zoo, including its 473 wild animals, to make this serial his greatest production.

"The JUNGLE GODDESS"

stars ELINOR FIELD and TRUMAN VAN DYKE in fifteen episodes of the most startling jungle adventures ever filmed. This serial will top all others for realism, thrills, wild animal scenes and the strange romance of the jungles. It will be without a doubt

COL. SELIG'S MASTERPIECE

World Rights Controlled by

EXPORT & IMPORT FILM COMPANY, Inc.

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Second *Annual*

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Gold Room

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The Most Elite and Novel Entertainment Ever Conceived

Ted Lewis and His Band Will Be On Hand
(Courtesy of "Greenwich Village Follies")

And Other Novelties Just As Grand

Dance Music by Louis Fisher's Band of 50

Theatre Owners' Chamber of Commerce, 723 7th Avenue
Orders for tickets filled as received—limited to 2,000

"One of the finest short reel Productions Made"

A NATIONAL INSTITUTION

MARK STRAND THEATRE

BROOKLYN NEW YORK

MITCHEL H. MARK
REALTY CORPORATION

MOE MARK
President and General Manager

Office of
EDWARD L. HYMAN
Managing Director

Nov. 15, 1921.

Mr. A. W. Smith,
The W. W. Hodkinson Corporation,
527 Fifth Ave.,
New York City.

Dear Mr. Smith:

This letter to you is prompted by the wonderful success of "The Beggar Maid" at the Brooklyn Mark Strand Theatre, where it ran for one week. The production was beautiful and the acting of Mary Astor was fine. If the comments of some of our patrons may be used as a criterion, "The Beggar Maid" is one of the finest short reel productions made.

Personally, I thought so much of the picture that I preceded it on my program with an atmospheric prologue, showing one of the scenes that followed in the picture.

In view of "The Beggar Maid's" success here, I have booked the next three of the series showing the works of famous artists in animation.

Sincerely yours,

Edward L. Hyman

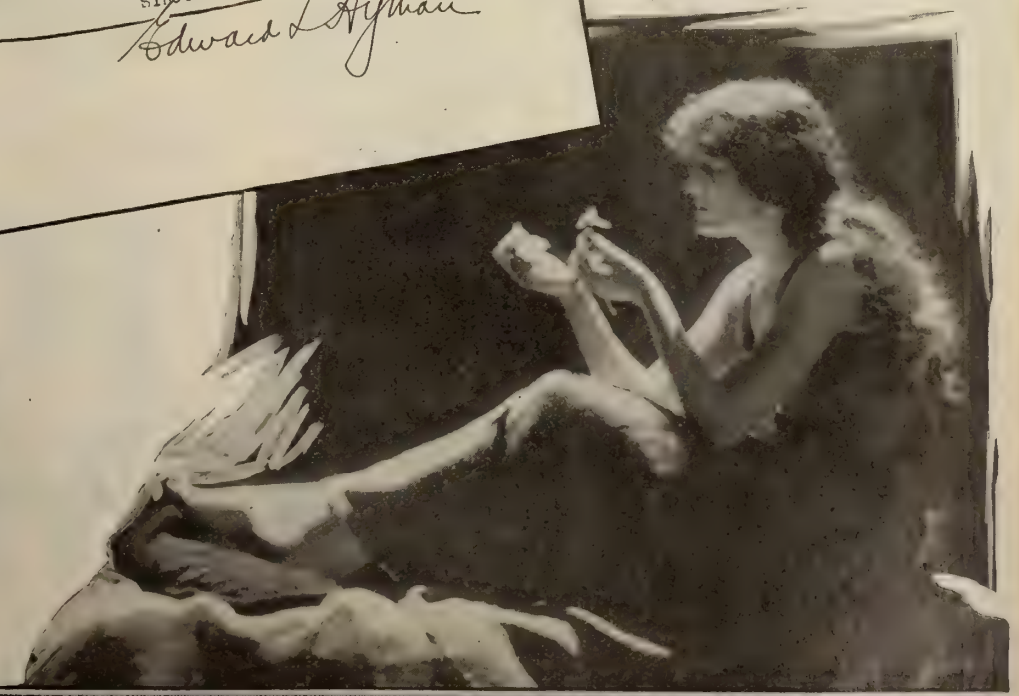
TRIART PRODUCTIONS
presents

The Beggar Maid

featuring

MARY ASTOR

Dramatic Director
Herbert Blache'
Art Director
Lejaren a'Hiller



HODKINSON PICTURES

WILLIAM M. VOGEL FOREIGN DISTRIBUTOR
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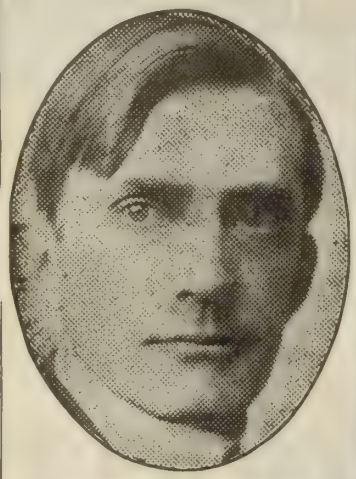
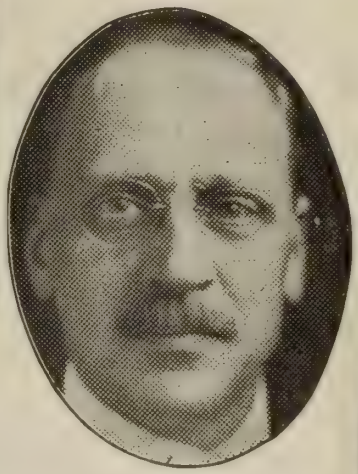
Beggar Maid such a success Manager Hyman, books next Three of Series

Before this Jury of producers "All For

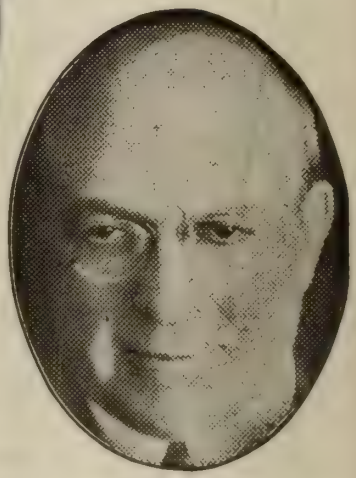


Raymond Hitchcock
Foremost figure of the American stage
says:
"From beginning to end it is the most interesting, most thrilling picture of the day."

Leon Errol
Famous comedian and star of "Sally"
says:
"One of the motion picture industry's biggest successes. It is a picture every actor, as well as every layman, should see."



R. H. Burnside
Famed producer of Hippodrome spectacles
says:
"A wonderful piece of work artistically and in every other way."



Hy Mayer
World-famous cartoonist and producer
says:
"With its remarkable individuality of types and the masterful acting I felt myself drawn into that strange atmosphere."

George V. Hobart, famous dramatist, calls it "a speaking achievement in the photography of silence. A high-light in the world of shadowgraphs."

■ ■ ■

"The most marvelous motion picture I have ever seen," says Augustin McHugh, who wrote "Officer 666"

Andrew J. Callaghan presents:

ALL FOR A WOMAN

One of the Most Remarkable Pic

There'll be a Franchise everywhere

America's greatest actors, dramatists and A Woman" won a unanimous verdict:—

Stupendous!

A First National Attraction

Burton Holmes
Internationally known Traveler, Explorer, Author, Lecturer

says:

"One of the biggest and best-played films I have ever seen. It moves with a tremendous sweep."

Maclyn Arbuckle
Prominent player of stage and screen

says:

"Intensely gripping and holds steadily to the finish. It should be one of the biggest features of the year."

Frank McIntyre
Star of big stage successes

says:

"It is produced with a lavish hand and an artistry which is seldom equalled and never exceeded."

Kenneth Webb
Director of Lionel Barrymore and in his classic screen portrayals

says:

"Direction and acting are all splendid. It's a long time since I enjoyed a picture so much."

tures Ever Made! Watch for It!

There'll be a Franchise everywhere

HIS BIGGEST

In Box Office Value
In Audience Appeal
In Artistic Merit

Thomas

Presents His All-Star Super Special

HAIL the

JUST TAKE A LOOK

Florence Vidor
Theodore Roberts
Tully Marshall
Charles Meredith
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Eugenie Hoffman

FIRST NATIONAL PICTURES

Distributed by Associated First National Pictures, Inc.

Released on the Open Market

ACHIEVEMENT

Of all his long list of box office successes and artistic triumphs, Mr. Ince himself says this is his greatest. That means something to you!

H. Ince

An American Drama of Today

WOMAN

OVER THIS CAST

Lloyd Hughes
Madge Bellamy
Gertrude Clair
Vernon Dent
Mathilda Brundage
Muriel Frances Dana

Supervision of Thomas H. Ince

Photography by Henry Sharp

Available to All Exhibitors

This Sounds Like a Fairy Tale But It's the Gospel Truth

A certain amateur film enthusiast, who as yet prefers to remain unknown, decided to take a flier in the picture business on his own account.

He is an ardent movie fan; he thought he knew how pictures should be made and was willing to back his judgment at no matter what cost.

By an arrangement with us he engaged Marshall Neilan to direct the picture between his regular First National releases.

As money didn't matter, he engaged JOHN BARRYMORE to play the leading role. Neilan had a free hand on the production. He assembled a fine cast, including Wesley Barry, Anna Q. Nilsson, Coleen Moore, J. Barney Sherry and other well known film players.

The vehicle selected was Albert Payson Terhune's story, "THE LOTUS EATER," a tale of a young man of twenty-five who saw a woman for the first time when he stepped off the palatial yacht upon which his millionaire father's will had held him a prisoner.

In our opinion the picture is one of the most dramatic, most beautiful and altogether most perfect productions yet made.

ASSOCIATED FIRST NATIONAL PICTURES, INC.

(Signed) J. D. WILLIAMS, Manager.

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

NOVEMBER 26
1 9 2 1

Our Noblest Purpose

THE screen has many possibilities for usefulness which extend beyond the realm of entertainment. Its educational power is so tremendous that it can be limited only by the boundaries of the imagination and the ingenuity of man. Its force as an influence is so potent that it can conserve the morale for a nation in its dark hours. Its political reach could, if rightly used, make and unmake cabinets, elect presidents and reconstruct the governmental conduct of the world. Only thinking men, alive to the day and hour, have begun to understand the magnitude of this, the greatest avenue of human expression.

When we begin to realize the force that lies within the palm of our hand we cannot escape a sense of the greatest responsibility. It is this feeling and this appreciation that has caused the springing up of movements to use the screen as an educator of the youth of our land on that grand and wholesale scale, which is so attractive to the American mind and so satisfying to American enthusiasm.

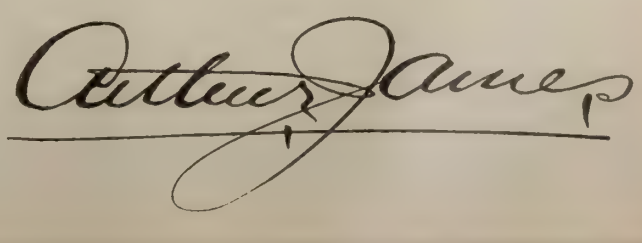
So also is it this appreciation that prompts a movement to uplift mankind through the eyes of mankind to a point where there will be created an eager appetite for the better things in living and in thinking. Created in sincerity and unselfishness these movements will reach far if they are carefully, thoughtfully and conscientiously carried on. They are in essence worthy and the spirit which prompts them is noble.

We do believe, however, that the present work of the moving picture industry and its mission of today is to provide wholesome, clean, vital and satisfying entertainment to the masses.

The problems of uplift and of education are important, but the spread of human happiness, the rejuvenation of the weary, the recreation of the stricken through the medium of the delight and cheer of real entertainment, that seems to us to be so big a thing that we might well devote ourselves to it to the exclusion of all else.

The entertainment business is a noble business. It is an essential business. In the great scheme of things laughter and lightheartedness have so many foes that there must be always the supply that never runs low. As purveyors of entertainment we fill a mighty place in life. We hearten the world.

In giving encouragement and support to the various movements and plans for both uplift and education we should first remember, that our duty to our public and ourselves is to make and present first-class entertainment that is satisfying and worth while. To this end all the ingenuity and all the brains and all the energy we possess will not be too much to utilize.



High Spots in Week's News

THE Senate and House Conferees on the Revenue bill came to an agreement on November 15 on the repeal of the five per cent. Film Rental Tax written into the bill by the Senate. The conferees also agreed to the repeal of the admission taxes when the charge for admission is 10 cents or less.

* * *

A favorable report has been made by the Post Roads Committee of Congress on the bill limtiing the special delivery privilege to first class mail only. Motion picture interests are opposing the enactment of the measure on the grounds that such regulations would deprive them of a means of securing prompt delivery of shows, advertising matter, etc., but postal officials point out that the special delivery service can be secured by sending such matter at the first class rate of 2 cents an ounce.

* * *

Jack S. Connelly, Washington representative of the National Association of the Motion Picture Industry, has asked Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce, to resume supplying information of benefit to exporters of films. In a leter to Dr. Klein, Mr. Connelly wrote that the information the association formerly secured through this bureau was most valuable to its members.

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At meeting of the Louisiana and Mississippi Independent Motion Picture Theatre Owners' Association, held in New Orleans on November 14 and 15, resolutions were passed disbanding the old association and reorganizing under the name of Motion Picture Theatre Owners of Mississippi and Louisiana.

* * *

J. S. Woody, general manager of Realart, is to hold a competition among his selling force, salesmen, sales managers, assistant, assistant sales managers included, to fill the managership of the Kansas City office.

* * *

William A. Brady, president of the N. A. M. P. I., delivered an address upon "The Future of the Motion Picture" at the American Museum of Natural History on Tuesday evening, November 15. The development of the motion picture from a mechanical toy to a tremendous force in the educational and amusement life of the world was described by Mr. Brady. He also discussed censorship, blue laws and various other enemies of the picture.

Al Lichtman, general manager of Associated Producers, has offered prizes to exhibitors for the best exploitation on H. O. Davis' "The Silent Call."

* * *

Members of Motion Picture Theatre Owners of Michigan have appointed committee of one in each town to take action with newspapers regarding their attitude toward the industry and to try and induce editors not to print any adverse matter against the industry unless the occasion demands it.

Agree on Taxes

On November 16 the House conferees acquiesced in the action of the Senate in incorporating in the forthcoming revenue law the provisions of the existing revenue act levying a tax on theatres in accordance with the seating capacity thereof. The House in passing the revenue bill merely took up new provisions and changes. Had the Senate agreed to the House bill it would merely have amended the present law and there would have been constant controversy between the Treasury and the taxpayers because of the patchwork condition into which the revenue laws would be brought.

The Senate, by incorporating in the House bill such provisions of existing law as Congress intends to retain, puts all of our tax provisions in a single law. However, it had to have this action ratified by the House and today the conferees of the House agreed to the inclusion of the seating capacity taxes, without change, in the new law.

Injunction prevented residents of Rome, N. Y., from expressing themselves on the question of Sunday motion picture shows at election on November 8, when it was planned to put this question in the form of a referendum.

* * *

Several additions made to sales force of Wid Gunning organization.

* * *

George Walsh is engaged by Universal to co-star with Eileen Sedgwick in a new serial.

* * *

"What Do Men Want?" a Lois Weber production by Wid Gunning's organization, opens for indefinite run at Lyric Theatre, New York, and receives praise from daily press.

Brunton Studios change name to United Studios, Inc., and M. C. Levee, formerly vice-president and treasurer, becomes president.

* * *

Jesse J. Lasky returns to New York from Hollywood studios.

* * *

Agnes Ayres and Jack Holt are to be co-starred by Famous Players Lasky Company.

* * *

Voters of Mattoon, Ill., vote overwhelmingly against Sunday motion picture shows and similar amusements.

* * *

Board of Education of City of New York makes arrangements to use Universal serial, "Winners of the West," in history classes in the city schools.

* * *

"Just Around the Corner" is newest Cosmopolitan release.

* * *

Goldwyn's "Theodore" is enjoying big runs in New York, Chicago, Detroit, Pittsburgh, Cleveland and Boston.

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Commissioner Levinson of the New York State Censorship Commission pours hot shot into trade journal representatives at luncheon given by Warner Brothers.

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Metro reports "The Conquering Power" broke all records at the Loew Theatres in New York City.

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Paramount district and branch managers hold annual meeting in New York.

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George J. Schade, a First National franchise holder, was elected to the five-man commission to govern Sandusky, O., at election on November 8.

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Metro's branch managers meet in Salt Lake City.

* * *

Charles Ray leaves coast on trip to New York.

* * *

Company in Holland to make four features for Arthur S. Kane.

* * *

Censorship of motion picture is threatened in Springfield, Mass., in an ordinance recently introduced.

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Thirty-five of the 103 New York State Assemblymen who voted in favor of motion picture censorship were defeated in the general election on November 8.

Word from Without

THE City of Newark, New Jersey, is now in the throes of a closed Sunday agitation and it provides a situation that is likely to be duplicated in many parts of the country. The closed Sunday affects many things, including moving pictures, and we are especially interested in this phase of the condition.

From the heat of the controversy there has arisen a newspaper writer, Mr. L. T. Russell, a man from without our business, who has penned the best analysis of the Sunday question from our point of view that has appeared. Mr. Russell, writing editorially in the Newark Ledger, speaks of "the Churches and Theatres" so clearly that we reprint for the service of our industry everywhere his observations in their entirety. "The Protestant churches of the community," says Mr. Russell, "appear to be as one in a program to close all places of amusement on Sunday.

"The demand upon Prosecutor Harrison that he enforce the law presents a delicate situation and imposes upon the prosecutor a task greater than he can bear.

"The law against Sunday theatres is only one of more than a score of kindred laws that are not enforced and can never be enforced because they are not supported by public sentiment.

"It must be confessed that the churches have seized upon the most vulnerable violation and one most easily applied, for the operation of a theatre involves such processes as cannot escape detection or defy authority.

"In addition to being guided by the course of least resistance and directing their efforts where success is more probable, the churches are moved by a deeper resentment—a resentment at their inability, or, more properly speaking, their refusal, to meet modern human conditions and successfully compete with the theatre for public favor.

"If this writer were compelled to make a choice of the two evils of dispensing either with theatres or churches, he would not hesitate to stand by the churches for a few centuries to come, but fortunately we are confronted with no such evil alternatives.

"The churches in this undertaking are pursuing no new policy but are rather hanging on to an old and obsolete and discredited policy—a policy of resorting to law to regulate the perfectly innocent activities of mankind in the pursuit of happiness and health through diversion from the week-day grind; that are offered on the Sabbath day.

"This old world, and especially this particular spot in this old world, has progressed so fast and so far in the past dozen years that the churches have lost all touch with the present-day man and woman, apart from the dying generation whose habits of life and living were formed under other conditions, and who, in the very nature of things, will continue to the end as they have lived in the past.

"But if the churches are to survive sufficiently to serve their great purpose they must turn from the setting sun to the rising sun, and they must see things clearly as they are and deal with humanity as it is and not as it was or as they would have it.

"The churches are deserving of all honor and full credit for having eliminated the saloon and all that it meant to our social and our economic life.

"But the churches and the forces behind them must understand that when they eliminated the saloon and all that the saloons meant to a majority of average humanity, they created a situation and wrought a human void which they have taken no steps to mend or fill.

"The churches ignore the fact also that humanity is not yet a mathematically perfect intellectual or moral mass, but is still made up of children groping in the dark, naturally turning from the grosser evils, but seizing upon the more innocent diversions.

"The churches do not seem to realize that when they attack the movies and sports they are attacking the two institutions that mean most to health and long life and to intellectual development.

"It is pathetic to witness the all but fanatical frenzy with which those good and splendid men who are leading the churches, blindly assault the health-giving and pleasure-giving agencies of this age.

"Every such assault by the churches weakens the churches and further alienates the great mass of humanity whom these good men would serve.

"As good as they are and as wise as they are, the men who are devoting their lives to the spiritual welfare of mankind are so out of touch and sympathy with the mass of humanity that needs them most, that they do not realize that the desire and the necessity for health through exercise that is a pleasure rather than a task, and for intellectual development and a widening of vision and world knowledge through the eye in joy, rather than through the labor tasks of the brain alone, have become as irresistible almost as the instincts for the propagation of life and the preservation of life.

"If the church is to stand against the ravages of time and human evolution and elevation, it must do so by meeting humanity on humanity's own terms and dealing with humanity as it is."

These are sound words and this is sane argument. Use this editorial and give Mr. Russell the credit for having written it.

MOVING PICTURE WORLD.

First National Franchise Holder Named Member of Commission of Sandusky, Ohio

George J. Schade, owner and manager of the Schade Theatre, Sandusky, Ohio, and holder of a First National Pictures, Inc., franchise, was elected to the five-man commisssion governing Sandusky under a charter, Nov. 8. Although bitterly opposed by Chamber of Commerce and other "interests" with which he had persistently refused to "play," he came through with flying colors, finishing second in a field of eight. Schade espoused the cause of the "plain people," who carried him triumphantly to victory.

A few days before the election the opposition of Schade, through a friendly newspaper, asked the question: "What has Schade ever done for Sandusky?" The answer came from Mrs. Charles E. Cropsey, president of the Sandusky Branch of the Child Conservation League.

"Mr. Schade has given Sandusky and the Sandusky locality one of the finest movie theatres in the country," said Mrs. Cropsey. "Furthermore he has given benefits from time to time for the Child Conservation League and other organizations that meant much to their welfare. When our soldier boys went to the Mexican border five years ago they took with them more than $300, the proceeds of a benefit given by Schade. When they left for Camp Sherman later on, they took close to $1,000 of benefit money. And when, still later, they sailed for the other side, they took still more."

Mrs. Cropsey enumerated numerous other instances of how Schade had "helped Sandusky," citing among these the "free shows" he gives at frequent intervals for the little inmates of the Erie Children's Home and the private screenings he stages every now and then for unfortunates who are shut-ins as a result of illness or accident. It was pointed out that when Schade gives benefits he does not claim the loin's share of the receipts, but turns over everything above actual expenses incurred.

American Legion boys showed their appreciation of what Schade had done for them. An ex-service man volunteered for duty at the polls in every one of Sandusky's thirty voting precincts on election day.

Files Suit Against Famous Players-Lasky

The South Side Amusement Company filed suit in the Circuit Court against the Famous Players Missouri Corporation and the Famous Players-Lasky Corporation last Tuesday, asking $6,514.60 with interest from May 31, 1920.

The suit is an outgrowth of the Harry Koplar-Famous Players deal of the spring of 1920, when, it is stated, Koplar agreed to sell the Famous Players Missouri Corporation some eighteen theatres for $1,250,000. Later numerous legal complications set in and the deal occupied public attention for months before it was finally compromised.

The Cherokee Theatre, Cherokee street and Ohio avenue, was among the theatres Koplar agreed to deliver, it is said, but later Fred Wehrenberg, who controls the South Side Amusement Company, refused to surrender title to the house, it is reported. In the settlement of the suits the South Side Amusement Company retained control of the Cherokee.

In the petition filed Tuesday, the company alleges that during March, April and May, 1920, there was deposited to the credit of the defendants in the Vandeventer Trust Company $15,725.07 and that but $9,210.47 of this sum was paid out for the South Side Amusement Company.

Wehrenberg explained that the $15,725.07 was the receipts for three months when Koplar had temporary control of the Cherokee.

New Firms

Narva Amusement Company, $10,000, Louis Narva, New York; Hannah Wolper, Tessie Saslaw, Brooklyn, N. Y.; Pearl River Amusement Company, Pearl River, $25,000, William A. Severn, LaForest Hopper, Diedrich von Soosten, Jr., Pearl River, N. Y.

Exhibitors Confer with Newspapers

Exhibitor members of the Motion Picture Theatre Owners of Michigan in every town in the state have been appointed on a committee of one to take immediate action with newspapers throughout the state regarding their attitude toward the motion picture industry.

At the last meeting of the state exhibitor organization, a resolution was passed calling upon each exhibitor to interview the editor of his daily or weekly newspaper on this matter at once. The exhibitor members were asked to try to induce their editors not to print any adverse matter against the industry unless the occasion demanded it.

This action on the part of the Board of Directors was brought to a head ,it is believed, by the action of a Detroit daily newspaper in attributing a sensational murder to the criminal's passion for motion pictures. The article was widely read and was placed before the association for an investigation.

Censorship Threatened

Censorship of motion picture films will be provided for in Springfield, Mass., in a new ordinance to be presented to the city council soon. The new ordinance will recommend that the dance censor and the motion picture censor be one official. A provision will be made whereby the censor may appoint assistants who will receive $1 an hour for their work. The salary of the official censor will be $1,000 a year.

The ordinance is recommended by the police department and civic bodies. At present there is no censorship over the films.

SCENES FROM "A PASTEBOARD CROWN," TO BE RELEASED BY NATHAN AND SEMERAD. A TRAVERS VALE PRODUCTION

New York Voters Defeat Thirty-five Assemblymen Who Voted for Censorship

THIRTY-FIVE of the 103 New York State Assemblymen who voted in favor of motion picture censorship on the closing day of the session last April, were defeated in the general election on November 8. Sixty-eight of those who favored censorship last April, however, were re-elected, and will return to the Legislature on January 1.

Of the thirty-eight Assemblymen who voted against motion picture censorship in New York state, twenty-four will return in January, and fourteen will be replaced by men whose viewpoint on the question of censorship is still an unknown factor.

This means that there will be forty-nine new faces in the New York State Assembly when it convenes on January 1, 1922. This further means a possible working force that will be sufficient to defeat the present measure by bringing about a repeal of the law under which motion picture censorship exists in this state.

The recent election in New York state brought many changes in the make-up of the Assembly. In place of the twenty-eight Democrats who were members last year, there will be fifty-five during the coming session. The Republican members of the Assembly will number ninety-five.

The two leaders who bitterly fought the issue at stake on that memorable day last April will return in the persons of H. Edmund Machold, who will continue as speaker and in Charles Donohue, of New York, who will probably again lead the Democratic forces.

Those who were favorable to motion picture censorship last April and who will return in January are Assemblymen Adler, Barnes, Bartholomew, Beasley, Betts, Blakely, Booth, Brooks, Brundage, E. C. Campbell, W. W. Campbell, Caulfield, Chamberlin, Cheney, Clayton, Cole, Cowee, Dobson, Duke, Ellsworth, Everett, Fenner, Frerichs, Gaffers, Hausner, Hager, Harrington, Harris, Hutchinson, Jeffrey, Jenks, Judson, Kirkland, Lattin, Lewis, Long, Lown, Mastick, McArdle, McCleary, McGinnies, McKee, McLoughlin, McWhinney, Miller, Moore, Moran, Nichols, Porter, Reilly, Rice, Richford, Rowe, Sackett, Seaker, J. C. Smith, Thomas Smith, Taylor, Van Wagenen, Webb, Wells, Westall, Whitcomb, Williams, Witter, Wright, Yale and Zimmerman.

Those who voted in favor of censorship last April, and who were defeated on November 8, were: Assemblymen Bailey, Baum, Bly, Brady, Carroll, Crews, Doherty, Downs, Druss, Evans, Finch, Flynn, Fox, Franchot, Gage, Gardner, Gempler, Gray, Greenwald, Hawkins, Hunter, Jacobs, Lord, Martin, Moore, Mullen, Moses, Petty, C. C. Smith, Marguerite L. Smith, Stitt, Trahan, Wallace, Warren and Wheelock.

They have been replaced by Paul N. Westerbeke, of Suffolk; Joseph Cosgrove of Queens; M. H. Evans, of Brooklyn; William J. Hickey, of Buffalo; Richard T. Tonry, Morris Solomon, Bernard F. Gray, of Brooklyn; John G. Peck, of Southampton; Howard C. Franklin, of Brooklyn; Fred S. Cole, of Herkimer; Roscoe Waterbury, of Columbia; Lester W. Patterson, of the Bronx; Victor R. Coffin, of New York; Frank S. Hall, of Niagara; Webber A. Joiner, of Wyoming; John M. Hackett, of Dutchess; Frank A. Miller, of Brooklyn; G. T. Cross, of Sullivan; Wallace H. Sidney, of Schoharie; Horace W. Palmer, of New York; Ernest E. Cole, of Steuben; George Osborn, of Greene; Charles L. Banks, of Chenango; Russell G. Dunmore, of Oneida; J. F. Bly, P. M. Kleinfeld, William Brown, of Brooklyn; Joseph Thomas, of Queens; Charles T. Male, of Saratoga; James Male, of New York; Irwin Steingutt, of Brooklyn; Russell Livermore, of Westchester; John P. Nugent, of New York; Lewis G. Stapley, of Livingston, and Francis J. Cronin, of Brooklyn.

Of those who came out flat footed as opposed to motion picture censorship, the following were returned: Assemblymen Antin, Aronson, Bloch, Burchill, Cosgrove, Dickstein, Donohue, Hackenburg, Hamill, Jesse, Kiernan, Leininger, Lieberman, Lyman, McDonald, Merrigan, O'Connor, Rayher, Reiburn, Seelbach, Steinberg, Ullman, Wackerman and Walsh.

In place of the fourteen who stood lined up with the above last spring, on the question of censorship, there will be fourteen new faces consisting of A. A. Patzykowski, of Erie; Vincent B. Murphy, of Monroe; Louis A. Cuvillier, of New York; Charles L. Fasullo, John J. Howard, Joseph Ricca, of Brooklyn; William F. Brunner, Joseph Loscalzo and Owen J. Dever, of Queens; Nicholas J. Eberhard, of the Bronx; John Rourke, of Rensselaer; Louis Weitz and Henry Kahan, of New York.

F. I. L. M. Club Meeting

All salesmen connected with exchanges in Buffalo will be guests of the F. I. L. M. Club at a big get-together meeting in the Hotel Iroquois Saturday, December 3, at which time President Allan S. Moritz and other officers will tell the guests just what the club has accomplished, what it aims to do in the future and its workings in all phases. A dinner and some big time vaudeville will also be on the program.

SCENES FROM WILLIAM FOX'S BIG PRODUCTION, "FOOTFALLS"

Committee Reports Favorably on Bill Limiting Special Delivery Service to First Class Mail; Industry Objects

A FAVORABLE report has been rendered by the committee on post roads on the bill introduced some time ago by Representative Steenerson, of Minnesota, authorizing the Postmaster General to limit, in his discretion, the use of special delivery privileges. Under the terms of the measure the Postmaster General could limit the special delivery service to first class mail, refusing the privilege to moving picture films and other matter sent by parcel post.

Postal officials who appeared before the committee while the bill was under consideration urged that a favorable report be rendered. It was declared that the use of the special delivery service has grown to proportions never dreamed of by the department, with the result that post offices having no provision for any extensive special delivery service were frequently embarrassed by the amount of mail which they received for special delivery.

It was pointed out that the use of special delivery stamps on matter not of the first class frequently has resulted in delaying the delivery of special delivery letters, and that there has been considerable complaint from the public regarding this situation. It is understood to be the intention of the Post Office Department, should the measure be passed by Congress, immediately to issue regulations restricting the use of special delivery service to letters and to matter sent as first class mail.

Representative of the moving picture industry oppose the enactment of the bill on the ground that such regulations by the department would deprive them of an appreciated means of securing prompt delivery of shows, advertising matter, etc. However, the department points out that special delivery service can still be obtained by sending matter as first class—and paying the first class rates of two cents an ounce—if the necessity of immediate delivery is urgent enough to warrant the additional expense.

M. P. T. O. of Louisiana and Mississippi Reorganized at Meeting in New Orleans

By wire to Moving Picture World.

AT the meeting of the Louisiana and Mississippi Independent Motion Picture Theatre Owners Association held at the Grunewald Hotel, New Orleans, Monday and Tuesday, November 14 and 15, resolutions were passed disbanding the old association and reorganizing under the name of Motion Picture Theatre Owners of Mississippi and Louisiana.

Speeches made by A. J. Bethancourt, president, J. Eugene Pearce, prominent New Orleans exhibitor, and E. T. Peter, representing Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, all were to the effect that to accomplish the program which had been outlined by the national president, it was essential that the local association have one hundred per cent. representation in the two States irrespective of alignment. A committee appointed by President Bethancourt to formulate ways and means of organizing the new association submitted the following report which was unanimously adopted:

"We, your committee appointed for the purpose, recommend that a meeting of all the exhibitors of Louisiana and Mississippi be called to assemble at New Orleans on the fifth and sixth of December for the purpose of completing an organization to be known as the Motion Picture Owners of Louisiana and Mississippi, pass by-laws, rules, elect officers and an executive board and attend to any other matters that may come before the meeting."

The resolutions of the New Orleans meeting were the outcome of a growing sentiment among the exhibitors of both States that close organization and concerted action were necessary irrespective of factional alignment to combat any movement on the part of the industry's enemies to hamper the greatest medium for the dissemination of good in the country's history. Pledges received from the exhibitors at the meeting gave assurance that the official Urban Movie Chats will have one hundred per cent. representation on the screens of the two States.

T. O. C. C. to Entertain at Hotel Astor, Dec. 3

The second annual dinner dance of the Theatre Owners Chamber of Commerce will be held at the Hotel Astor in the Gold Room Saturday night, December 3. It promises to be a picturesque and unusual event.

Whereas last year the affair ended about four o'clock in the morning, it is thought this year sufficient activities will occur to keep it going much later. Ted Lewis and his Jazz Band will be in attendance from eleven o'clock until the ending, while Louis Fisher's Dance Orchestra of fifty pieces will also furnish music, alternating with Lewis.

A motion picture is to be made at midnight, developed, printed and shown in the Ball room at two in the morning with everybody at the Ball participating in a huge comedy-drama now being written and which will be directed impromptu on the Ballroom floor.

Boxes have already been taken by almost every big organization in filmdom and many individuals including: Adolph Zukor, William Fox, J. D. Williams, Carl Laemmle, L. J. Selznick, Morris Cohen, Samuel Goldwyn, Earl Hammonds, Marcus Loew, who is coming back from Los Angeles, Albert E. Smith, M. H. Hoffman for Mae Murray, Guy Newall, the London producer, Samuel Zierler for Clara Kimball Young, Hope Hampton, Arthur Kane for Charles Ray, Hiram Abrams, D. W. Griffith, Marion Davies and Wid Gunning.

Owing to the crush at the doors last year and the discomfort ensuing, the Chamber of Commerce Entertainment Committee has limited the tickets to be disposed of to 2,000, of which already more than 1,200 have been taken. Tickets can be procured by writing to the Chamber of Commerce at 723 Seventh Avenue, or by personal application. There will be no tickets sold to the public until next Wednesday, when it is thought the Film Industry will have been supplied.

Illinois M. P. T. O. to Meets Chicago Film Board

The M. P. T. O. of Illinois has just appointed a Grievance Committee, selected from the state executive committee, to meet with the Chicago Film Board of Trade which convenes every Friday at the Congress Hotel. The new committee is comprised of M. M. Ruebens, W. D. Burford and J. B. Dibelka, who will represent the exhibitors' interests at these meetings.

The M. P. T. O. announces also that a conference with the Motion Picture Theatre Operators' Union will be held soon at which wages and hour scale will be discussed.

Another important development in the affairs of this organization is the cooperation which they have secured from Alderman A. J. Cermak in regard to the daylight-saving ordinance of Chicago. Hitherto the daylight saving period has lasted from March to November, but Alderman Cermak has now proposed that this be amended to include a shorter period, lasting from May to October. This matter will be taken up at a meeting of the city council within a short time and in the meantime representatives of the Illinois branch of the M. P. T. O. have been requested to confer with Alderman Cermak.

Lasky Returns

Jesse L. Lasky arrived on the N. Y. Limited Thursday, almost a full month sooner than he was expected at the Hollywood studio of the Famous Players-Lasky Company. Mr. Lasky brought the news that practically all the productions made for Paramount and Artcraft during the coming winter will be filmed on the west coast.

Censor Levenson Pours Hot Shot at Journalists at Warner's Luncheon

WARNER BROTHERS anticipated the official Thanksgiving by ten days. They gave thanks to the newspaper men, who had helped their production, "Why Girls Leave Home" to a real success, and the thanks took the form of an excellent luncheon in the ballroom of the Hotel Claridge Monday afternoon, and some forty representatives of the press responded to the call to arm with knife and fork and discussed a menu to which quality was only exceeded by the quantity. For many moons to come the whole half of a yearling chicken will be the standard by which all moving picture menus will be judged. From a gustatory point of view it was an ample success, but there was also a feast of reason, for Joe Levenson, the New York member of the State Board of Censorship, got his first chance to talk to the members of the press straight from the shoulder, and he surely did say an earful.

Up to this point the affair had been delightfully informal and everyone was having a fine time. And as he "closed the show" in a double sense, he performed the usual function of the closing comedy and sent everyone out with broad smiles wreathing his face to advertise the entire success of the function.

Different from Others

The affair differed from the usual trade luncheon in that it was not given prefatory to the showing of a film it was desired to promote. Generally they make you look at the picture to pay for your entertainment, but the Warners figured along different lines. They wanted to say "thanks" instead of "please" and they took the course which appears to appeal most strongly to the hungry newspaper men.

Eddie Bonns got only two regrets on his entire list, and by now those really are regrets, for the absentees have heard the story of all they missed.

The newspaper men have been generous in their space gifts to this picture, chiefly because the production has been an undeniable success financially and as an entertainment, but just the same the Warners felt that they could anticipate the Puritan turkey with birds of approximately the same size, and they wanted to show their appreciation. They not only entertained generously, but they distributed handsome silver fontain pens.

Louis a Busy Man

It was about half past one when Louis Marengello, the press representative, made his final trip downstairs to the lobby to chase up the stragglers and reported that he could not find any more. Louis was the stage manager and as busy as a hen with a newly hatched brood. He stage-managed the flashlight badly for the lamps went off on the installment plan and they had to shoot the diners all over again, but they finally succeeded in getting something to make a cut from.

After the nesselrode was served, Bonns, who acted as toastmaster, made a brief speech of welcome and introduced Harry M. Warner, who explained that the luncheon was just what the invitations called it, simply a "get-together" affair, to help on promoting a feeling of good-fellowship and assistance among those present and to give the members of the Warner organization an opportunity to meet personally the members of the trade press.

Calling attention to the fact that this is an age in which the "get-together" spirit is dominant, even among nations as exemplified in the disarmament conference, Mr. Warner advocated a similar movement among the different branches of the film industry.

Speaks of Early Days

Mr. Warner explained it was not the purpose of the luncheon to boost the Warner product, and he even went to the extent of reading letters from several persons pointing out the good effect certain pictures had on them, in which generous praise was given to the products of organizations other than his own.

He also stressed the importance of the story of a picture and the ideals back of it and divulged some interesting information regarding the experiences of himself and his brothers during the many years in which they have been associated with the motion picture industry.

Starting with an eighty-nine seat house in New Castle, Pa., in the early days of the industry, Mr. Warner said that the old joke about the local undertaker having to borrow the theatre chairs when a funeral occurred, was absolutely true in

SOME OF THOSE ATTENDING GET-TOGETHER LUNCHEON GIVEN BY WARNER BROTHERS AT THE HOTEL CLARIDGE

this instance, and that on such an occasion, the audience had to stand up.

Mr. Warner also told of his experience with "My Four Years in Germany." He explained that he overcame Ambassador Gerard's objections to filming this story by showing him the great good that a picture of that kind would do for the people of this country as well as the boys who were being sent abroad. He explained that when the picture was completed it was characterized by many prominent film men as simply news reel stuff which they did not care to handle. He, however, stated he has the satisfaction after the unusually successful showing of this picture at the Knickerbocker Theatre to have some of the same men offer him big money for it. Mr. Warner stressed the point that money was not the primary object with this picture but the good it would do, and that the manner in which they handled it was with this end in view and resulted in their receiving a smaller financial return than they otherwise would.

Had to Buy 12 Other Plays

In connection with latest Warner production, "Why Girls Leave Home," he explained that when the idea of filming this was considered, it was brought to a focus by reading an article in a newspaper in which the statement was made that 65,000 girls in this country had left home within a year. He secured the rights to the title and to do so had to buy twelve other plays. Everyone with whom he talked said the idea was a great one if he could get the right story. He explained the difficulty in doing so, and finally the successful outcome when Harry Rapf secured William Nigh to write and direct the production.

Then the censor, who had been nodding his head when Warner praised the censorship idea and shook an energetic negation when "the Boss" took back part of that approval, got his first chance to talk to and at the men who have been poking fun at his disinfecting department.

It was the first time the commissioner had found the trade-paper men where he could talk to them and he spoke at length and with an amazing frankness at times.

Got Under His Skin

There were moments when he made it clear that the comment in the trade papers had gotten under his skin and he wagged a denunciatory forefinger as he warned all and sundry that any effort to belittle the commission through ridicule or criticism would merely result in the creating of a stronger public opinion which should enable the commissioners to further add to their powers.

At another point, in discussing the political power of the screen, it was apparent that he was thinking of the vast Democratic majority rolled up in the recent election, partly in protest at this restrictive legislation and he prophesied that for the screen to be used for political moves would merely operate to create a demand for more drastic legislation.

To support this gloomy outlook, he told how, during the campaign for the censorship bill the screens carried an appeal to patrons to write their representatives in the Legislature and how for every letter opposing censorship ten were written to appeal for the passage of such a law.

Gives Warning

The general trend of this portion of his discourse seemed to be that if the picture producers and the trade papers accepted the present condition without remonstrance, nothing more would be done, but that any effort to repeal the law or to question the infallible judgment of the censorship commission would result in the enactment of further legislation greatly augmenting the powers of that commission and putting into their hands a more formidable club with which to beat down opposition and force submission to all rules and edicts.

It was not, of course, thus plainly phrased, but the inference was unmistakable.

He began by calling attention to the fact that the New York law was not properly a statute of censorship, but that it had merely put in the hands of the commission the power to regulate the screen to prevent the showing of certain definite infractions. It was, he asserted, the result of "intelligent" public opinion, following the misuse of opportunity by the screen producers. They, alone, were responsible for the conditions as they stood, because they had defied public opinion for so long, just as the Eighteenth Amendment was the direct result of the action of the saloon-keepers.

Desires Greater Powers

He did not, he said, wholly approve the act for prohibition, but since it was a statute, he was absolutely for its strict enforcement. The censorship law, he added, was likewise an enactment, and he and the others of the commission were determined to enforce the law; mildly, if possible, or rigorously if the producers choose to combat their decisions.

The law, he seemed to feel, was not far reaching, since it did not permit the censors to pass or disapprove of pictures on their own judgment, but recited those transgressions against good taste which alone should be regulated.

That this was so he sought to prove by mentioning a certain picture which he had passed that morning. It was illegally immoral, and he felt that it could serve no good end to show the picture on the screen, and he seemed to regret that he had not been given the power to suppress such morbid productions.

Only Four Suppressed

But four pictures had been suppressed in toto by the members, and on the other hand several producers, after making the cuts ordered by the commission had come to him and declared that they now felt that the picture so treated was the better for these enforced eliminations.

The trade press, he felt, was injuring the cause of the producer by too warmly espousing his cause against the commission, and he seemed to feel that if the trade press kept on it might drive the commissioners to some retaliatory legislation.

Governor Miller, he announced, had come into office strongly opposed to a censorship, but had been won over to the censorship idea through being shown some of the pictures current on the screen, feeling that his own family of young children should be guarded against such immoral horrors.

He wound up with a strong appeal to the producers to fight for Americanization. He declared that socialism, by whatever name it might be called, was the real menace of America today. It has been proven a failure in Russia and under two governments in Germany, yet the adherents in America, most of them foreign born and many of them unable to speak the language of this country, sought to overthrow existing conditions, and he called upon those responsible for screen productions to combat this growing menace by the most powerful means of influencing the public—the motion picture.

His opinions in this peoration seem radically opposed to his earlier statement that the screen was reactionary as a means of political propaganda, but it made a fine smoke screen to the real meat of the talk which might succinctly be compressed into the statement that if the trade press persists in attacking the commission, the latter will find it necessary to avenge itself by planting numerous additional kicks into the anatomy of the picture producers who uphold the scurrilous and purblind press.

Marion Davies in "Enchantment," a Cosmopolitan production released by Famous Players-Lasky

Brady Dissects Censorship at Clinic; Operation Discloses it as Un-American

A MOTION PICTURE CLINIC" was conducted by William A. Brady, president of the National Association of the Motion Picture Industry, on Tuesday evening at the American Museum of Natural History.

In a lecture there under the auspices of the New York Board of Education, he gave the "other side" of the picture—told in detail the accomplishments of the industry, predicted its great future as a constantly growing force along educational and entertainment lines and attacked censorship as a menace both to a new art and to the constitutional rights of the public.

"Governor Miller, in forcing the censorship bill through the Senate and Assembly last year, and in signing it, did something that was not American," said Mr. Brady. "We are not living in Russia. We are living in the United States. And one of the principal clauses in the Constitution of the United States is that it gives the people the privilege of free speech. I know the motion picture is by no means perfect. But neither are the newspapers perfect.

"When it comes to selecting three people as censors, not qualified, either by experience or education, to judge what four or five million people should see, then I claim that such an action is not American.

"The Governor of New York State gave his assurance, while we were attempting to prevent the passage of the censorship bill, that he would appoint a reputable, competent board of censors to pass upon our pictures. He indicated that he would appoint a dramatic critic and a famous dramatist, that he would appoint persons competent to pass upon drama —a difficult proposition at best. And yet Governor Miller appointed three politicians who are to pass upon what the people of New York State shall be allowed to see upon the screen.

"I am saying nothing about the censors who have been appointed — not a word. They are doing their work honestly and faithfully as set down in the law that created the positions they occupy. But I am talking against the idea of censorship itself. The motion picture in the United States is as much a publication and as much entitled to the right of free speech as any newspaper in this country. You can readily imagine what a shriek of dismay there would be if a censorship committee were appointed to examine the Sunday editions of the New York newspapers every Thursday before they were put upon the streets.

At the conclusion of his address Mr. Brady announced that he was ready to answer questions which anyone in the audience might desire to ask. No questions, however, were forthcoming, as the audience seemed to be heartily in sympathy with his arguments against censorship.

In conjunction with the lecture an interesting program was shown comprising the following: "The Why of a Volcano," Educational; "Speed" and "Form," Goldwyn; "The Four Seasons," Kineto; "The Sunshine Gatherers," Prizma. A pre-release of the Associated First National Buster Keaton comedy, "The Boat," was also shown. All of the pictures were generously applauded.

Sunday Shows Banned in Mattoon, Ill.

The voters of Mattoon, Ill., on last Tuesday, in a local option election, voted overwhelmingly against Sunday moving picture shows and similar amusements. Through the efforts of the ministerial alliance petitions were circulated and a vote was had on the question: "Shall moving pictures or theatricals or musical entertainments be permitted on Sundays?" The "Nos" exceeded the "Yes" votes by 1,300, according to unofficial returns.

Fox Abandons for 1922 the Annual Midwinter Drive; Contracts Already in Make Sales Drive Unnecessary

THE Fox Mid-Winter Drive has been abandoned for the year 1922 owing to the fact that 90 per cent. of the corporation's exhibitors have already signed contracts for the entire season.

Interesting as is the bare fact, however, the explanation is even more interesting —coming as it does in a year that was approached with much misgiving throughout the picture world because of the "hard times" cry.

In a word, the "hard times" prediction caused the salesmen at every Fox branch office to "get up on their toes" and push business with a vim and energy that have brought results in advance of Thanksgiving Day. The customary March drive, therefore, is rendered unnecessary.

Big Super-Productions

A point worthy of note in this connection is that Fox, instead of reducing output to meet a menacing situation, not only has made and is making and marketing the usual number of photoplays, but has established a new record in special super-productions—an undertaking certainly demanding courage and self-confidence in view of the expenditure involved. Also, the list of Fox stars exceeds in number that of any previous year in the history of the corporation — which runs back to 1913.

The super-productions for the present year already number nine, and those released to date have been received with enthusiastic endorsement by reviewers and public alike. This fact probably has had its effect in creating the extraordinarily advanced status of the Fox general business for the current year.

"Over the Hill" First Big Picture

"Over the Hill," first of the super-productions on the list, was released after a solid year's run at six Broadway theatres.

"A Connecticut Yankee in King Arthur's Court," that superb and acutely amusing spectacular visualization of Mark Twain's satirical masterpiece, next set the country laughing and applauding.

"Queen of Sheba," when shown on Broadway, was hailed as one of the biggest pictures of the year.

Others in this feast of Fox super-productions are "A Virgin Paradise," "Shame," William Farnum in "Perjury," "Thunderclap" (the big racing drama), "Footfalls" (in which for the first time the impression of sound is convincingly conveyed from screen to audience), and "The Last Trail" (a Zane Grey masterpiece in which mystery is the outstanding element).

Get Order Against Changing Censor Seals

The F. I. L. M. Club of Buffalo has prevailed upon Commissioner Cobb of the New York State State Censorship Commission to issue an order making it obligatory for exhibitors to display cards in projection booths setting forth the penalty for switching or changing censor seals on films, together with other instructions which operators should know.

The new grievance committee of the club which now has three exhibitors in its personnel has held several successful meetings and is doing some excellent work. The exhibitor members of the committee have been favorably impressed with the workings of the board and are greatly pleased with the spirit in which the exchange men seek to do justice in all cases brought before it.

William A. V. Mack, manager of the Pathe exchange, has been appointed chairman of the publicity committee of the club.

Myers Appointed

Clayton M. Sheehan, district manager for Fox, with headquarters in Buffalo, announces the appointment of Fred Myers, now in charge of the Albany office, as manager of the Buffalo Fox exchange, succeeding C. W. Rowell. Mr. Myers, who was formerly assistant manager of the Buffalo exchange, has arrived in the Queen City to take up his new duties.

HAROLD LLOYD IN "A SAILOR-MADE MAN," LLOYD'S NEWEST COMEDY. RELEASED BY ASSOCIATED EXHIBITORS

N. A. M. P. I. Asks Commerce Department to Continue Giving Motion Picture Data

INCREASED service for the motion picture industry is being urged upon the Department of Commerce by Jack S. Connelly, Washington representative of the National Association of the Motion Picture Industry. Little or no information of benefit to exporters of films has been issued by the Department for some time and it is Mr. Connelly's desire that the service rendered up to within the last few months be resumed.

The creation of the commodity divisions in the Bureau of Foreign and Domestic Commerce some time ago, under which plan the basic industries were served by special divisions, made it necessary to group a number of unrelated products, which were not important enough to warrant a special division, under one head, known as the specialties division. Because of the diversity of commodities handled, this division has been unable to furnish any considerable information regarding any one line.

The situation has been placed before the department by Mr. Connelly, in a letter written to Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce. "The information that we formerly secured from your bureau was most valuable to our members," it is declared. "The motion picture industry is one of the six largest industries of the country, and we supply between 85 and 90 per cent. of the world with films. I would appreciate it if you would advise me if we can expect to get motion picture information through your department."

Senate and House Conferees Agree on Repeal of Five Per Cent.

THE Senate and House conferees on the revenue bill on November 15 came to an agreement on the repeal of the five per cent. film rentals tax written into the bill by the Senate. The conferees also agreed to the repeal of the admissions taxes when the charge for admission is ten cents or less. This was also a proposal of the Senate and was agreed to by the House conferees with the further amendment that the exemption should be applicable only to motion picture theatres.

In limiting this exemption to motion picture theatres, the conferees still compel the payment of the tax on all admissions to carnivals, dance pavilions and other amusements, such as those to be found in pleasure parks and resorts.

There is no doubt but that both of these changes will be agreed to by the House of Representatives, inasmuch as the conferees of the House have receded from the objections previously raised against them.

In Washington, the repeal of the excise tax on films is considered a great victory for the N. A. M. P. I., brought about largely through the untiring efforts of Jack S. Connolly, its Washington representative; William A. Brady and Sol Rogers, both of whom came there from New York on a number of occasions to appear before committees of Congress in advocacy of this repeal legislation.

It is expected that the conferees will complete their work on the bill, ironing out the differences that have arisen between Senate and House resulting from the more than eight hundred amendments made by the former to the bill as it was adopted by the latter, the end of this week and that the two branches of Congress will have an opportunity to vote on the result not later than Tuesday of next week.

No Sunday Shows in Rome

An injunction, secured by a number of persons opposed to Sunday motion picture shows, prevented the residents of Rome, N. Y., from expressing their preference on the question at the general election held on November 8. It had been expected that the question would be submitted to the people in the form of a referendum on that day, but the injunction resulted in the matter not being brought before the voters.

Loew Addresses Ad Men

At the regular bi-monthly meeting of the Western Motion Picture Advertisers, held at the Hollywood Assembly Tea Rooms on Monday night, Marcus A. Loew, producer and exhibitor, gave an address on the value of advertising.

Warner Oland Sues Pathe for $6,000

Charging breach of contract for failure to continue him as star in the completion of the motion picture play, "The Phantom Foe," Warner Oland has filed suit in the N. Y. Supreme Court to recover $6,000 from the Pathe Exchange, Inc.

According to the complaint filed in the N. Y. County Clerk's office, Oland says he contracted with the defendants in May, 1920, to appear as the "star" in two motion picture serials, then being made in the studio of George V. Seitz, for which he says he was to receive $800 a week for the first picture, and $1,000 per week for the second one. Oland says he finished the first picture for which he was duly paid, and then started on the second one called the "Phantom Foe," when his services were suddenly halted, and he alleges defendants have failed to pay him for the week ending July 30 up to the week ending September 3, 1920.

Edward Le Saint Joins Realart on the Coast

Latest to be added to the directorial staff of Realart's West Coast studio is Edward Le Saint, veteran photoplay craftsman who has built an excellent record for himself through various associations with Imp, Universal, Famous Players-Lasky, Fox and Kinemacolor.

"Mr. Le Saint splendidly rounds out our list of directors," said Supervising Director Elmer Harris in announcing the appointment. "He is thoroughly experienced and enjoys a wide reputation for the excellence of his dramatic conceptions. Combined with Thomas Heffron, Maurice Campbell, Frank Urson, Paul Powell and William D. Taylor, Mr. Le Saint promises to aid in carrying the directorial achievements of Realart to even higher levels than they have yet achieved."

Realart Manager of Kansas City Office to Win Place by Competitive Selling

THE news which appeared a few days ago in the trade papers that Realart's genial Kansas City manager had been transferred to Denver, and that the Kansas City managership was therefore vacant, has been followed by an announcement from J. S. Woody, Realart's general manager, that he was to hold a competition to pick the man who will be the next Kansas City executive.

The starter's gun in this novel race for a managership was a telegram, which was sent by Mr. Woody to five Realart salesmen, carefully picked from the sales personnel because of their splendid records as salesmen and distributors. The telegram was in reality an entry blank.

The five men selected for this cross-country race for the Kansas City managership are M. A. Tanner, assistant manager, and E. W. Green, salesman, from the Kansas City Exchange; L. E. Goldhammer, salesman, Omaha; C. J. Howard, salesman, Minneapolis, and H. E. Long, salesman from the Denver Exchange.

Last Monday, as instructed, the five entrants reported to Manager Harry W. Willard at the Chicago Realart office. Full instructions had been forwarded to him from General Manager J. S. Woody. Under Willard's direction and working under a special assignment basis within the Chicago territory they were to be given every chance to prove the sales and executive qualities and abilities they possess. The test runs from November 7 to December 10.

The reasons why the Chicago prairies were chosen for this contest are that they are centrally located and provide a large number of cities and towns that will afford equal conditions under which the men can work. Of course the problems which they will have to meet will vary, but the assignments which Mr. Willard will hand them will hit an average. The five starters, as far as possible, will be thrown entirely on their own resources, handling the problems that come up as they would if they were the manager of that territory.

Each contestant is given one chance to sell the town assigned him, and then moves on to let one of the other five try to succeed where the first failed. Each man is acting on his own initiative, is free to apply his own sales methods, and is responsible for results.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IT begins to look very much as if the screen is to have some relief from persistent attacks made upon it merely because those riding to the attack are growing tired. They find in so many instances their attacks are unjustified and that the screen has grown definitely better in the last five years. The spoken drama is now beginning to come in for its share of attention from the heavy guns of the critics. Newspapers in several sections of the country have commented on the plain talk of Chief Magistrate McAdoo of New York in holding a theatrical producer for trial on the charge of presenting "an immoral drama." Magistrate McAdoo said: "This play is deliberately, painstakingly, and for the purpose of gain, coarsely indecent, flagrantly and suggestively immoral, impure in motive, word and action, loaded with profanity, repellently vulgar and in every respect offensively illegal. This play is an intentional appeal for the profit to the box office, to the lustful and licentious, to the morbidly erotic, to vulgar and disorderly minds. It is an outrage on decent management of theatres, an insult to the theatrical profession, whose talents are prostituted presumably under compulsion."

In comment, the Newark, N. J., "Ledger" has the following to say:

"The tendency toward making the spoken drama an open sewer just as far as possible without compelling police interference has been increasingly in evidence for the past few years, notwithstanding the fact that the best-paying productions have been of just the opposite type. While this has been going on the screen drama has been moving to higher standards until it has become a rare exception for any picture to be shown that is not thoroughly clean and decent.

"It speaks well for the American masses that the form of drama that enjoys the incomparably wider popularity is the form that seeks to be elevating and educational while affording entertainment."

The Newark Ledger is absolutely right. The screen is clean and decent. Its motives are upright and its progress in its own upbuilding has been remarkable.

Inadvertently we omitted stating last week that "The Right Way" was directed by Mr. Sidney Olcott, and we are glad to make prompt correction of the oversight.

The motive behind "The Cycle of the Dollar" cartoon, which has been put out by "Topics of the Day," is so worthy that we are moved to comment upon it. Stimulation of business along all lines will result in good for all of us and the screen can use some stimulation of business without being harmed.

"Morals" Is a Superb Offering

INTO a season of good pictures steps Realart with a production that for absolute charm, beauty and human appeal is unsurpassed even by the greatest of the year. The picture is MORALS and the star—and what a star she is!—is May McAvoy.

The spirit of the brilliant authorship of William J. Locke, who wrote The Morals of Marcus, is evident in the screen version. There is perfect taste and delicacy in the handling of difficult situations which stupid direction would have bungled. William D. Taylor didn't bungle, he triumphed

Miss McAvoy has in support that admirable actor William P. Carleton, who, as Sir Marcus Ordeyne, is precisely in his part, and an exceptional cast of players which includes Kathlyn Williams and Sidney Bracey.

As Carlotta, Miss McAvoy surpasses anything she has done for the screen. She is as naive as Locke could have wished, as graceful as thistle down and as lovely as a fresh rose. The whole atmosphere of the picture, both Turkish and English, is admirable with exquisite photography and a perfection in the details of the art of handling of scenes that has rarely been equalled on the screen. As a drama it is skillfully handled and the interest is fully sustained. The class of the picture is that of a great special which should be heavily advertised to the local public well in advance of its presentations at the theatres.

We extend to Miss McAvoy, to Mr. Taylor, Mr. Carleton and the Realart organization our cordial congratulations on this splendid picture. It will raise standards and is a definite contribution to the big fine things of the screen.

ARTHUR JAMES.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Rip Van Winkle

(*Featured Cast—Hodkinson—7 Reels*)

M. P. W.—The immortal "Rip" lives on the silver sheet in pleasing presentation.

N.—Interesting adaptation of successful play.

W.—Should please them old and young.

T. R.—An exceedingly artistic and entertaining production is this adaptation of the old Joseph Jefferson play which charmed so many generations of theatre-goers.

The Right Way

(*Featured Cast—Producers' Security—7,500 Feet*)

M. P. W.—Gripping prison reform drama presented by Thomas Mott Osborne.

N.—Tremendously effective as drama, lesson and entertainment.

T. R.—"The Right Way" is the most entertaining true-to-life feature we've seen since we saw "Over the Hill." Both are anything but costly productions, but from a standpoint of entertainment—honest-to-goodness enjoyment—both are gold mines.

W.—Great moral sermon presented in realistic production.

The Sheik

(*Agnes Ayres and Rudolph Valentino—Paramount—6,579 Feet*)

M. P. W.—George Melford has done wonders for the author of the novel, and the screen version is sure to prove one of the best money-makers on the Paramount program.

T. R.—There seems every reason to believe that the film version of the story is due to win widespread popularity.

N.—Striking spectacle with perfect photography.

E. H.—Is something in heavier vein, but equally as entertaining.

W.—Good production but not "The Sheik" as E. M. Hull wrote it.

Bucking the Line

(*Maurice Flynn—Fox—4,544 Feet*)

M. P. W.—The story used is just average and has the situations usually demanded with the usual love interest.

T. R.—Got to hand it to that fellow Flynn. He's going to make money for Fox and also many new friends. He has been accorded a good supporting cast and the story is far more interesting than is sometimes the case. It's melodrama.

W.—Fine action in former football star's first production.

N.—Lefty Flynn makes debut as star in lively melodrama.

The Lure of Jade

(*Pauline Frederick—Robertson-Cole—6 Reels*)

M. P. W.—Pauline Frederick does excellent work in screen tragedy with unhappy but logical ending.

T. R.—Pauline Frederick does some of the best work of her career in this one from Robertson-Cole. And she has good material to work with.

N.—Pauline Frederick has emotional opportunities in unconvincing story.

W.—Unusually fine performance of star saves unconvincing story.

Possession

(*Featured Cast—Robertson-Cole—7,000 Feet*)

M. P. W.—R-C production of Anthony Hope's novel has scenic beauty but the screen version is poorly constructed.

W.—Revision generally is needed to make it intelligible.

N.—Likely to get over with its rapid action.

T. R.—Judged according to generally accepted standards, this picture will have some difficulty in becoming popular with the general public.

Moving Picture World

REVIEWS

are followed by men who control 100 per cent. of bookings.

The Iron Trail

(*Featured Cast—United Artists—6 Reels*)

M. P. W.—Bennett Pictures' Corporation has produced an excellent screen version of the Rex Beach story.

T. R.—This latest Rex Beach screen attraction is a genuine thriller, throbbing with suspense, full of exciting situations and action, which crackles along at machine gun speed.

W.—Has good box-office angles that can be used to advantage.

E. H.—It should afford good entertainment.

N.—Faithful adaptation of famous Beach novel.

Deep Waters

(*Featured Cast—Paramount—5,035 Feet*)

M. P. W.—Well drawn New England types and sensational scenes of storm and shipwreck are to be found in this photoplay.

T. R.—Provides pleasing entertainment.

E. H.—It carries two romances to interesting end and is played by a cast of able players, who make much of the various parts. A shipwreck and rescue offer a strong scene, and there are other notable exciting moments.

Courage

(*Featured Cast—First National—6 Reels*)

M. P. W.—A picture that has more than average sincerity and last appeal.

E. H.—Ranks high among available screen dramas.

W.—Intelligible handling of old situation makes worth while picture.

All's Fair in Love

(*Featured Cast—Goldwyn—5 Reels*)

M. P. W.—Smart society comedy of the everlasting triangle is this Goldwyn production.

N.—A delightful comedy that should please them all.

W.—Very weak story that drags too often.

E. H.—Is a thoroughly delightful little comedy drama from the pen of Thomas Buchanan.

They Shall Pay

(*Lottie Pickford—Playgoers—5,200 Feet*)

M. P. W.—Persons who like their melodramatic farewell seasoned with deathbed oaths and the relentless pursuit of vengeance will find real entertainment in "They Shall Pay."

E. H.—Not sensational, not spectacular, but a well manufactured film story for program occasions.

W.—Story of revenge has unhappy ending.

The Shadow of Lightning Ridge

(*Snowy Baker—Aywon—5 Reels*)

M. P. W.—Reveals him as a stunt actor, and in addition has the charm of scene and surroundings that are "different" as the picture was filmed in Australia.

N.—Rapid-fire action here and plenty of thrills.

W.—Has several especially good moments and live bits; holds the interest.

Parted Curtains

(*Henry B. Walthall and Mary Alden—Warner Bros.—6 Reels*)

M. P. W.—The story is sympathetically told with just the right amount of pathos, human interest, humor and heart appeal nicely mingled.

N.—Walthall scores in crook melodrama.

W.—Will satisfy unless they are fed up on this type of picture.

The Jack Rider

(*Big Boy Williams—Aywon—5,000 Feet*)

M. P. W.—An abundance of excellent riding stunts is the outstanding feature of "The Jack Rider." The new star has a likeable personality and should prove popular.

N.—Good incident in this lively Western.

W.—New cowboy star provides some thrills in riding.

First National Moves Into Larger Quarters

The growth of Associated First National Exchange of Kentucky and Tennessee, is said to be one of the marvels of motion picture history. The exchange has just moved into its new building in Louisville, Ky., 221 South Third street, between Market and Jefferson. This is its fifth move in four years. It has grown so rapidly that it has been kept busy getting into larger quarters. The way the big business family that has been built up by Col. Fred Levy and Lee L. Goldberg has kept it on the hustle for "more room." The Associated First National Exchange and the Big Feature Rights' Corporation now have a location that can be added to when expansion becomes necessary instead of having to move.

The Associated First National Exchange building now houses three exchanges, the First National, the Big Feature Rights' Corporation and the Educational Film Exchange of Kentucky and Tennessee. The exchange has three floors, the basement, first and second floors. Each floor has 3,260 square feet of floor space. The entire general offices are located on the first floor. There are four private offices, 10x13, separated by oak and glass partitions. There is a large reception room for exhibitors.

Realart Films Sold for Great Britain and France

Cable advices received from London by the foreign department of the Famous Players-Lasky Corporation, report the signing of a contract for the distribution of Realart Pictures in Great Britain through Gaumont, Ltd. The negotiations were conducted through J. C. Graham, general foreign representative of the Famous Players-Lasky Corporation. The distribution of Realart Pictures in all territories outside the United States and Canada is being made through the foreign department of Famous Players-Lasky.

Announcement is also made by Mr. Shauer of the signing of a contract for the distribution of Realart Pictures in France through Cinematographs Harry, a well known firm of distributors. These negotiations were also conducted by Mr. J. C. Graham.

Paramount District Heads Hold Annual Meeting in New York

With thirty-four attending, the annual meeting of the Paramount district and branch managers opened Monday for a week's session in the home office under the direction of S. R. Kent, general manager of the department of distribution.

The program for the week's session called for two sessions daily, at which plans for selling Paramount pictures during the coming months were discussed. A dinner at the end of the week also was on the program.

Those attending the conference were as follows: Adolph Zukor, Mr. Kent, Eugene Zukor, E. E. Shauer, Herbert Elder, Gerald Akers, Jerome Beatty, Claud Saunders, Harry G. Ballance, Frank V. Chamberlin, Henry Salsbury, Mel Shauer, Paul Morgan, Oscar Morgan, G. B. J. Frawley, from the home office; J. D. Clark, Philadelphia; C. C. Wallace, Washington, W. E. Smith, Philadelphia district manager; Harry Danto and Harry Swift, New York exchange; H. A. Rose, Detroit district manager; M. W. Kempner, Albany exchange; Allan S. Moritz, Buffalo exchange; F. F. Creswell, Indianapolis district manager; H. W. Given, Chicago exchange; Philip Reisman, Minneapolis district manager; R. C. LiBeau, Kansas City district manager; Louis Marcus, district manager, Salt Lake City; George W. Weeks, general manager, Famous-Lasky Film Service, Ltd., Toronto; Herman Wobber, district manager, San Francisco; George J. Schaefer, Boston district manager; L. L. Dent, Atlanta district manager.

Kirkpatrick Joins Exceptional Pictures as Vice President and General Manager

A. S. KIRKPATRICK has become associated with Exceptional Pictures Corporation, as vice president and general manager.

This position was left open by the elevation of Alexander Beyfuss to the presidency of the corporation a short time ago. The filling of the vacancy with a man of the capabilities of Mr. Kirkpatrick adds one of the keenest minds in motion pictures to the executive management of this newly-formed organization.

He will be an invaluable asset in the growth of the young company which since its inception less than three months ago, has unusual accomplishments to point to as the basis upon which it is building its future. The experience he has had in every branch of the business will serve well as a guide in overcoming the obstacles and in solving the problems which are certain to arise in the progress which Exceptional Pictures is making.

Mr. Kirkpatrick's record is too well known to require repeating, except to state that he has served as an executive in every department of motion pictures, from their initial production to their ultimate sale to the exhibitor, he having been in command of some of the industry's most important national distributing organizations.

For some time past, up to his acceptance of the vice presidency and general managership of Exceptional Pictures, he has been associated with Educational Film Exchanges, Inc., as assistant to E. W. Hammons, president, and the announcement states that he will be continued in such capacity, and that his duties with the Educational Film Exchanges, Inc., go on uninterrupted.

In adding Mr. Kirkpatrick to its executives Exceptional Pictures has unquestionably helped to make certain the success which it appears destined to attain and the assumption of his duties typifies those ideals that have been inaugurated and maintained by Exceptional since its formation.

Max Graf Arrives in New York from Coast

Max Graf, vice-president and general manager of Hobart Bosworth Productions, Inc., and of Graf Productions, Inc., arrived in New York last week and is stopping at the Astor for several weeks.

Mr. Graf came east on his first trip in four years primarily on matters connected with details of distribution of the first two productions of Hobart Bosworth Productions, Inc., through Associated First National Pictures.

The first of these, "Blind Hearts," has already been released and the second, "The Sea Lion," is scheduled for release early in December.

A big production program has been started by Mr. Graf at the studios of his own company in San Mateo, near San Francisco. It is understood that one of the most successful directors of the industry will soon begin work there.

Graf Productions will devote its entire energies to making specials, and the first of its series, already completed, is said to be a drama of great proportions.

Mr. Graf entered production after a long experience in the distribution division of the industry and is renewing many old friendships during his trip.

MacMeekin Heads Office Temporarily

The Realart Kansas City office has been taken over temporarily by John N. MacMeekin, special representative, owing to the transfer of David R. Blyth, to the helm of another office.

As soon as the managership of the Kansas City office is determined by General Manager J. S. Woody, Mr. MacMeekin will take over the Philadelphia office, using that city as his permanent headquarters, as he will also act as special representative in the East. Mr. John W. Thornton, assistant manager, is now in temporary charge of the territory.

The Kansas City offices have just moved from the Film Exchange Building, Seventeenth and Main streets, to 1710 Wyandotte street.

Building New House

A motion picture theatre, being erected by Symansky Brothers in Troy, N. Y., will be known as "The Lincoln." This name was decided upon from thousands which were submitted by residents of the Capitol District, in competition for a twenty-five dollar prize which had been offered by the owners of the house for a suitable name. Thirty-one persons submitted the name of "Lincoln." It was decided to draw for the winner among the thirty-one, and the prize was awarded to Mary Martin, of Troy.

D. W. Griffith's Screen Version of "Two Orphans" Would Fill Author with Amazement and Awe

By EDWARD WEITZEL

STROLLING through the streets of old Paris, the Paris that saw the Revolution and the head of Danton roll into the basket at the foot of the Guillotine, I stopped and recalled the first time I witnessed the stage presentation of "The Two Orphans," and thought of the remark of the aristocratic Chevalier Vaudrey about having seen one of Beaumarchais' plays that contained revolutionary sentiments which the police had forbidden, but that the people took sides with the author, and the king was compelled to yield. The scene continues thus:

De Presles—The king compelled to yield? If that is true, royalty has lowered its dignity.

Vaudrey—No, marquis. It is the people who are asserting theirs.

De Presles—Why, if this goes on they will not be satisfied until they suppress one's titles and privileges.

Vaudrey—That would not at all surprise me. (Picard, the Chevalier's valet, laughs.) Why, Picard, that seems to amuse you.

Picard—Excuse me, sir, but that is as ridiculous as though you were to say that one of these days the Parisians would rise and demolish the Bastile.

Vaudrey—Who knows?

Picard—What? The Bastile? Well, when that time comes everything will be upside down. They won't even respect a nobleman's valet.

Vaudrey—Nor a nobleman either.

Here all reference to the tragic unrest that was to result in the French Revolution ends, so far as the play is concerned; but it is into this momentous period of the world's history that the two orphan girls enter when they alight from the Normandy coach. And it is upon this hint that D. W. Griffith has seized the comprehensive scope of the screen and used the tragic episode of Danton's execution as part of the atmosphere in his silent version of the D'Ennery story. The long life and immense popularity of "The Two Orphans" would tempt any producer to put it on the screen, with its appealing story and the vigor and variety of its characters and incidents.

The city by the Seine which Griffith has built on the shores of Long Island Sound is an impressive collection of ancient structures, with the grim old Bastile facing the fountain in the center of the square and the keen knife of the Guillotine gleaming in the sunlight at the lower end of the street, a sinister and repulsive object.

As I came through the lodge gate at the entrance of the studio grounds a hurrying crowd of French citizens were disappearing under an arch behind a rude cart in which rode a young girl, her arms bound behind her and a look of resignation on her face. By the time I reached the side of the arch the last of the excited mob was out of sight, but the voice of some one in authority could be heard urging everyone to remember that the girl in the cart was about to have her head chopped off and was not taking a ride for her health. It was not the voice of D. W. Griffith but that of his assistant. I stole around to the end of the set and glanced into the square. The famous director was standing on the camera platform, calmly smoking a cigar and giving an occasional order intended only for the ear of his second in command.

I walked to the reverse side of the arch and presently the mob and the cart came trooping back through it and I got a smile of recognition and a wave of the hand from the blind Louise. The next instant sister Dorothy hove into sight, and I was treated to another smile and a sample of her wicked little wink. There was a hurried right-about-face on the part of everyone, and then the cart went plunging ahead with its sad faced victim; Henriette, pale and torn with anguish, and the frenzied mob bringing up in the rear.

It was a raw bleak day, and just suited to the mood of the shouting mob and the tragic scene. Tragedy of this sort, deep and relentless, is where Griffith excels.

Another interested watcher was the Roumanian poet and dramatist Miss Adrio Val, who was visiting the Griffith studio for the purpose of learning how motion pictures are made in America. When the march to the Guillotine was finished, Lillian and Dorothy Gish came over to where Miss Val was standing and chatted with her, while a body of troops on horseback dashed across the square and straight up to the entrance of the Bastile, in a slightest doubt that if Adolphe D'Ennery were vain attempt to ride right into the prison before the massive doors could be closed. The scene was "shot" several times, but the shouts of the horsemen and the clatter of their horses' hoofs as they came tearing out of a side street and plunged ahead without slacking speed until within a few feet of the doors gave a fresh thrill to the scene every time it was repeated.

"What wonderful riders those soldiers are!" exclaimed Miss Val; "and the horses are wonderful, too: they seem to enjoy what they are doing."

"They are all cow ponies, and the men are all cow boys and stunt riders," Lillian Gish explained.

LILLIAN AND DOROTHY GISH IN "THE TWO ORPHANS"

Monty Blue, who is playing Danton, came hobbling up with the help of a cane, and something was said about a badly bruised knee, a souvenir of a nasty fall the day before, when there was also wild riding, and one of the horses slipped and threw his rider. Expressions of sympathy brought a smile and a shrug of the shoulders from Mr. Blue. He is an ex-stunt man, and a painful spill is all in the day's work.

Mr. Griffith joined the party at this point and led the way into the studio where there was a grateful sense of warmth, and workmen were busy demolishing the great hall where Danton and Camille, and their companions were condemned to die.

Danton! "With all his dross he was a man," Carlyle says of him; "fiery-real, from the great fire-bosom of nature herself."

As for Monty Blue, I have Mr. Griffith's word for it that his Danton has the "wild revolutionary force and manhood" demanded of this farmer's son who at one time practically ruled France by force of his relentless will. This day Monty was only half as impressive a Danton as he should have been. But there was a reason for it. His coat and hat and the lines of his face were those of the French leader of 1792, but his feet and legs belonged to the year, 1921. Above the waist he was the famous head of the French Revolution; below his vest pockets and his Republican sash he wore the long trousers and laced shoes of today. A time-saving sartorial arrangement popular with moving picture actors when there are only close-ups to be taken.

A walk about the studio disclosed several bits of local color in the nature of dens and parts of "The Reign of Terror" settings not to be found in the original play. There isn't the alive today the D. W. Griffith screen version of "The Two Orphans" would fill its author with amazement and awe.

LILLIAN AND DOROTHY GISH AND KATE BRUCE IN "THE TWO ORPHANS"

Charles Ray Starts on First Trip to New York; Will Arrive Here Nov. 23

THE big event, long looked forward to by Charles Ray and long anticipated by his admirers has taken place. The star for the first time in his life is headed for New York City and the East, having left Los Angeles November 15, together with Mrs. Ray, Richard Willis and Albert A. Kidder, Jr., executives of the Charles Ray Productions, Inc., and George Rizard, his chief camera man. The party was met upon its arrival in Chicago by Arthur S. Kane, business associate of the star.

Mr. Ray and his party are scheduled to arrive in New York City November 23, when the star will take up his headquarters at the office of the Arthur S. Kane Pictures' Corporation. During his anticipated two week sojourn in the metropolis Mr. Ray will discuss business matters with his eastern associates and will make certain scenes for a future First National release. Elaborate plans have already been made for the star's entertainment in New York, complete announcement of which will be made upon his arrival here.

Among activities scheduled for the star in Chicago is a luncheon on November 19, which will be tendered to Mr. Ray as a means of meeting representatives of the local daily and trade press. The arrangements for this affair are in the hands of W. K. Hollander, publicity director for Balaban & Katz at the recently opened Chicago Theatre, which is one of the most magnificent houses anywhere in the country.

Plans for the diversion of Mr. and Mrs. Ray in New York, in addition to the business matters which the star will take care of, have been arranged with a view to affording Mr. Ray the utmost pleasure on his initial visit to the metropolis. Some of the affairs already arranged are a box party at the Music Box Revue, a visit to several important eastern football matches, including the Army-Navy game, a luncheon to be tendered to the daily and trade press, and attendance at several Broadway stage plays which Mr. and Mrs. Ray have stated a desire to see.

Brunton's Is Now United Studios, Inc.; Michael C. Levee Becomes President

THE studio organization which has assumed control of the Brunton film plant, will be known hereafter as United Studios, Inc., and will function along the same lines as has prevailed heretofore. Michael C. Levee, former vice-president and treasurer of the Brunton studios, returned to Los Angeles from the east this week. Mr. Levee is president of the United Studios, Inc.

Joseph L. Schenck holds an interest in the new organization, and two of the stars under his management, Norma and Constance Talmadge, will produce their pictures at the studio. Buster Keaton, also under the Schenck management, will retain his present headquarters.

Robert Brunton, who built the big plant and has managed it until now, will hereafter devote his energies to the production of pictures, an ambition which he has long cherished, if he does not take up another proposition which has been made to him. This proposition concerns the building of a big studio in the general vicinity of London which it is hoped would facilitate the interchange of various producing units between this country and Europe. Mr. Brunton has been asked to superintend the building of this proposed British film plant.

Pathe Screen Studies Help to Develop Tendency Toward Showing Educationals

MOTION picture theatre owners are discovering the value of a hitherto unworked field of business prosperity close at hand and waiting to be tilled. This is represented by the increasing belief of boards of education, school superintendents, principals and teachers, in the efficacy of visual education by means of the picture screen in connection with entertaining programs presented at the regular picture theatres. Fresh proof is at hand that these influential citizens are ready to co-operate heartily with exhibitors, in ways discussed at various conventions of the M. P. T. O.

The success of a tie-up of this sort engineered by Dr. Leonard, superintendent of schools, and William Burke, proprietor of the North avenue Theatre in New Rochelle, N. Y., is the subject of lengthy articles in the New Rochelle Standard of October 28 and November 1, announcing, and later reporting, the event. Upon this occasion the educational feature of the program witnessed by a house crowded with teachers and school children, was from the popular series called Pathe Screen Studies. The New Rochelle Standard's report says:

"The local educators were enthusiastic and applauded at the end of every reel. Before their eyes were visualized many of the lessons laboriously taught in school. Manager Burke was assured by Dr. Leonard of the most hearty co-operation in the matter of exploiting these educational films, and a plan has been evolved whereby pictures with a special appeal to children will hold forth every Friday and Saturday at the North Avenue Theatre."

Several Additions Made to Sales Force of Wid Gunning Organization

WITH the return of John G. Rohlfs, assistant treasurer of the Wid Gunning organization, from a trip around the exchange circle, there comes news of considerable activity and enlargement of the sales force of that company.

In the Detroit territory exhibitors' interest has resulted in the sending of Joseph L. Steiner, home office representative, to the Michigan city. William M. Meyers, an exploitation and sales representative, is another addition to the Detroit office.

Manager Whitmoyer, of the Minneapolis office is now in Chicago conferring with Division Manager Sidney J. Goldman and plans are being carried out for increased activity and enlarged sales force in Minneapolis territory.

W. J. Naismith, well-known in the Pittsburgh territory through his former connection with Realart is now in charge of the Wid Gunning branch in that city. Mr. Naismith was one of the star men of the Realart organization.

In the Buffalo territory plans are also under way for redoubled activity. It is expected that within the next three days Harold Beecroft, now associated with the home office exploitation organization, will be located in Buffalo where he will head the sales force. Mr. Beecroft formerly worked through the Cleveland territory where he is popular with film men. Three weeks after arriving in the territory he was an "honor man" with the organization with which he was associated. Recently, he has been very active in the exploitation work on "What Do Men Want?"

All Century Comedies Must Be Absolutely Clean, Says Stern

Julius Stern, who has just been appointed second vice-president of Universal and who will make his residence permanently in California, is one of the best known men in the motion picture industry. He is president of the Century Film Corporation, of the Pacific Film Company and of the Great Western, besides being a director in several film concerns.

He started his career as general manager of the old Imp Studio on Tenth avenue, New York. When the studios moved to California he went there as general manager and while there he formed his own company called the L-KO. His time was soon entirely given to making L-KO comedies. After a couple of years he became dissatisfied and branched out into the much larger and more successful Century Film Corporation of which he is the head. Among its money-makers are Baby Peggy, the two-year-old star, Brownie, the Wonder Dog, the Century Lions, Harry Sweet, Louise Lorraine, and lately Lee Moran.

Comedies for Children

Mr. Stern has a reputation for making clean comedies with genuine humor. He will not stand for the slightest hint of vulgarity no matter how much of a laugh it may bring. Among the many actors and actresses who made good records under his management were such favorites as Alice Howell—at present the wife of Jack Blystone—who appeared in his first Century Comedy he ever made, Hughie Mack, Ambrose, Gail Henry and Vera Stedman.

His latest idea, which will be welcomed by the censors, is one on which he has been working for some time—a series of comedies suited for children. A couple of these featuring little Baby Peggy have already been shown at first run houses, and have been enjoyed by grown-ups as well as children. Pictures of this sort, suitable for school and church entertainment, have been a long felt want for some time.

JULIUS STERN

Raymond Wells on Way to Mesopotamia to "Shoot" Scenes for Sacred Films

By T. S. daPONTE

IT was 11 a. m. when the telephone bell in Raymond Wells' room in the Astor Hotel jangled. "I'll be right down," he said in answer to a question from the lobby. "Just got up; shaving; won't take me two minutes."

It is said to be a way with genius that it can accomplish in so much shorter time what other mortals take so much longer to do. This statement, however, has nothing at all to do with the rapidity of Mr. Wells' toilette, but is made to indicate that Mr. Wells can lie abed until the near mid-day sun is doing its near noon-day duty and still have time left over in which to accomplish his own tasks.

However, it didn't take him any longer than the time he had set before he made his appearance in the lobby. Mr. Wells has all the appearances of the typical movie-director, or at least the appearances of what it is generally supposed the movie-directors look like. He is tall and wears a soft felt hat at an artistic angle and his eyes have something of the far away look of the dreamer and at the same time a hint of cold, commanding hauteur that you'd associate with those of a captain of finance.

But evidently the characteristics of a captain of finance which his eyes imply are somewhat foreign to his make-up, for, said he, when the reason for his coming to New York was broached: "I'll tell you one thing right off the reel, and that is that I had a tough time getting the money to go ahead with the making of these pictures."

You'd hardly believe it possible though that he could have had difficulty in procuring funds if you had heard him speak convincingly and enthusiastically about his work as he did after he had led the way to the Hotel Astor's dining room for his noon-day breakfast.

Go Abroad for Scenes

"It's like this," he said. "It isn't so much the pictures themselves that I'm interested in for their own sake, but the fact that they will present the Bible on the screen in an entertaining way and bring before millions of persons its marvellous truths—persons whom it would not reach in any other way."

These pictures, it might be well to state here, are those of the Sacred Films, Inc., and Mr. Wells is on his way to Mesopotamia now to make "shots" of a desert caravan to be used in the film story of Abraham and Sarah. After that he is coming back to this country and stay until June, when he will go again into Asia Minor and Egypt to arrange to make films of a picture to be titled "Joseph and His Brethren." The Sacred Films, Inc., already has released "Creation," "Cain and Abel," "Noah's Ark" and "The Deluge."

104 Pictures Altogether

"There are going to be 104 pictures altogether," Mr. Wells stated. "Each one will tell a separate story and be complete in itself, and still there will be a continuity that will link them all together. And they're all going to be paid for with American money, and that money, as far as possible, is going to be spent in this country, and actors who are native Americans will be hired for nearly all of the roles. I state these facts with perfect plainness so as to prevent any misunderstanding and forestall any antagonism to the films by those who might otherwise think that our money is being spent too far away from home, and on cheap, foreign labor.

"These pictures also, while they will, of course, be instructive, will have a great entertainment value, too, and the plan is to have them first released to the theatres, and after that churches and schools and other institutions will have second call on them. I want to make it plain that exhibitors need not fear they will have competition as long as the pictures are drawing cards in the theatres."

In these statements of Mr. Wells the characteristics of the hard-headed business man were plainly evident, and it was these features concerning his work that he emphasized in the first part of his talk. But as the sun brightened what had been all morning a somewhat gloomy day, and suddenly flooded the hotel dining room with brilliancy his ideas seemed to turn from strict business and wander into the realm of fancy and vision and remembrance.

Eager to Film Bible

"Do you know," he said, "that I think I'm the luckiest fellow in the world to be chosen to put the Bible into pictures? Since my earliest childhood I've been well acquainted with all of its stories and since I have been identified with moving pictures I've been eager to put them on the screen where I thought their visualization could be of so much help to everybody.

"When I was a very little chap my mother bought a child's Bible for me, and it was full of pictures and she used to point the pictures out to me and tell me the stories of them in a simple, sweet way, that I could understand.

RAYMOND WELLS

And these pictures I am making now I look on in the light of a monument to my mother. She taught me to understand them, and I hope to bring an understanding of them to millions of others.

"But it was a hard time I had in raising the money to be able to put these ideas of mine across. Finally I went to some very rich men who had ideals and vision, and they immediately thought well of the plan. And since I've had so much dealing with these men I've come to the conclusion that rich men, as a rule, are very idealistic, don't you think so? Those that are behind me in this project did not consider at all the cost, or the profit that would accrue to them, but they were perfectly willing to go ahead with these pictures for the sake of an ideal, and for their belief in the good that they could accomplish.

Will Accomplish Much Good

"And I am certainly sure that the Bible put into moving picture form is capable of accomplishing quite as much good as they look for it to do. There is so much in it that can be presented so simply, and yet carry such a strong appeal.

"I am not what one would call a religious man, I'll admit, but taking the Bible by and large aside from the picture possibilities it contains I consider it the most extraordinary collection of documents that was ever gathered together. Why, it stated truths that it has taken latter day science to verify. In going through its pages I have come across statements that simply knocked me flat!

"Take, for instance, the quotation from Job—or at least I believe it was Job—'He hangeth the North over the empty place.' This has been verified recently by the installation of the big telescope at Mount Lowe, California, which clearly shows that beyond the North Star there is absolutely no other stars in the heavens, and this is the only part of the firmament that is not dotted with masses of brilliant bodies as far as it has been vouchsafed to humans to see.

"And then again you can find it said: 'He hangeth the World upon nothingness.' Doesn't that show that the Bible was the work of those who realized that the earth is set by itself in space ages and ages before the idea that it was supported on some solid foundation gave place to the theories of Columbus?

"As I have said I am not what might be called a strictly religious man, but there are self-evident truths which no one can deny and which strengthen my belief in the Master Mind back of it all. It has all been arranged in so orderly a way—the movements of the comets and planets throughout the universe are so exactly timed, and——."

Larry Calls "Time"

This mention of time seemed to break in suddenly on the consciousness of Larry Weingarten, advertising manager of the Sacred Films, Inc., who was also partaking of his noon-day breakfast along with Mr. Wells, and whose duties also consist largely of taking care of the business features of Mr. Wells' affairs.

Therefore the mention of "time" brought suddenly to Mr. Weingarten's mind the realization that Mr. Wells had a business appointment within the next few moments and the time was limited in which he could discourse upon the movements of the stars. Mr. Weingarten looked hastily at his watch. "Come on, Ray, we'll have to beat it," he said as he rose from the table; "have to keep that other appointment, you know."

And as he walked toward the door he continued: "Wells was saying that he isn't exactly religious. Well, if being a regular scrapper bars him from the religious category he's certainly right. Why, some time ago on a trip to New York, I was with him when he tied up in a peach of a scrap right in the heart of Broadway. At the time with him also was an official of the Interchurch World Movement, and he turned to him after he had socked his opponent for a goal. 'Well,' he said to the churchman, 'I guess you're off me for life now.'

"Much to our surprise the gentleman of the cloth replied, 'No, Raymond, if you hadn't socked that big guy I was getting ready to do it myself.'"

Buys Wyant Story

It has just been announced by Realart that a story has been purchased for early production which was written by Leigh Wyant. The author-actress, though having been connected with the screen for a short time, has attained considerable prominence. As "Beauty" in "Experience," she became widely known, later appearing in a leading role in "Fair and Warmer." Miss Wyant has also appeared in support of Wanda Hawley in two Realart productions.

Fox News Makes Fast Trip from Washington with Views of the Burial of the Unknown Soldier

THE Fox News reel containing scenes at Washington preceding the burial of the Unknown Soldier hero at Arlington Cemetery was delivered to the Rialto Theatre to New York at 9.20 p. m. on Friday, November 11, and at the Capitol Theatre just two minutes later. This is probably the most important of the many accomplishments that have been effected by Fox News.

Two directors and eight cameramen, under the direction of S. H. McKean, an assistant to Don Hancock, editor-in-chief of the Fox News, were on hand in and about Washington.

Two speedy airplanes, including the Fox plane, and a battery of automobiles were instrumental in transporting the film from Washington to the developing laboratory in New York. Immediately after the ceremonies the Fox plane, bearing a daredevil pilot and Mr. McKean, took off from Washington at 2.50. The plane landed at Gravesend at 4.45, making in one hour and fifty-five minutes the distance for which the fastest mail train requires five hours.

The Fox plane overtook a "ship" bearing the film of a competitor somewhere early in the journey from Washington to New York, although the rival plane had started its break-neck dash to New York five minutes earlier. The Fox plane also beat by twenty minutes a Government mail plane which started from Washington at the same time.

In order to make speed, the pilot on the Fox plane flew at a very low altitude the entire distance, at no time rising higher than 1,000 feet above ground. Throughout the trip he flew through thick fog.

The moment the plane landed at Gravesend, the exposed film was thrown into a fast auto and whirled to the laboratory. Not to be outdone in speed, the laboratory printed and dried the film and had it on the projection machines for first view forty minutes after receiving it. This is believed to constitute a record for laboratory work.

As a preparatory step in the well-laid plans of Don Hancock, the subtitles for the ceremony shots were telephoned to Mr. Hancock from Washington and were ready and waiting to be inserted in the film as soon as the latter came out of the laboratory drying room.

Al Lichtman Offers Prizes for Best Exploitation on "The Silent Call"

AN opportunity for the enterprising exhibitor to win a monetary reward for his exploitation ideas is offered in an announcement made by Al Lichtman, general manager of Associated Producers, this week. A firm believer in the theory of exploitation, Mr. Lichtman offers three prizes for the best advertising ideas used in connection with the showing of "The Silent Call," an Associated First National attraction, produced by H. O. Davis.

The first prize will be $150; the second, $100; and the third, $50. The amounts will be paid personally by Mr. Lichtman. He will be one of the three judges who will pass on the ideas, the other two to be appointed within a short time. In case of a tie among any of the contestants equal prizes will be distributed to those tying.

November 23 has been selected as national trade show day for "The Silent Call." On that day the production will be given trade showings in every exchange center of the United States and Canada. The contest opens on November 24, 1921, and closes on March 1, 1922.

"The Silent Call" centers about a dog, and is one of the most extraordinary pictures ever produced, in the estimation of unbiased persons who have seen it. Laurence Trimble directed it, and the story was written by Hal G. Evarts and adapted by Jane Murfin.

"Strongheart," a Belgian police dog with histrionic powers that are almost human, is the "star" of the picture, playing the part of "Flash," a wolf-dog, loving and hating with an intense ferocity. He has a pedigree of unusual length, has been decorated for active war service with the Red Cross, mentioned in orders and petted by crowned heads and ministers of state.

The story, which appeared in the "Saturday Evening Post" under the title of "The Cross Pull," is laid in the West, against a background of forests, plains, log cabins and mountains, and is a highly dramatic tale, of love, hatred and the primitive passions of men. The cast includes John Bowers, Kathryn McGuire, Will Dyer, James Mason, Nelson McDowell, E. J. Brady and Robert Bolder.

There are many ways in which the picture can be exploited, but a dog—a police dog, if possible—should predominate in all the stunts, which should be impregnated with the spirit of the West.

The striking posters will lend themselves admirably for lobby decorations. A cut-out of the head of the dog from the twenty-four sheet would make a striking center-piece suspended above the entrance to a theatre, or set on the floor of the lobby.

If possible to obtain a police dog, place him in a cage or kennel in conspicuous view from the sidewalk. Advertising copy used with this stunt should stress strongly the fact that the dog is the "star" of the picture, and should call attention to the fact that the picture is an unusual and original type.

Play Up Title

The title itself, "The Silent Call," can be used in many ways to create interest. Teaser cards, with the inscription, "Obey the Silent Call," would be an excellent start-off. A good street stunt is to secure an exceedingly loud siren, mount it on a flivver and drive through the streets, sounding the siren continuously. Hang canvas banners on the side of the car with the inscription "This is the call to see 'The Silent Call' at the ..... Theatre." These are but a few of the more apparent ideas for exploiting the picture.

Technician for Realart

The man who passed on the correctness of the technical details of the Arabian scenes in a recent production is now engaged in a similar capacity with relation to the Cuban sequence of the Havana-American story which Bebe Daniels is now doing as the third Realart of the current season. Richard Pennell gained his Cuban experience with Roosevelt's "Rough Riders" during the Spanish-American War. He later went to Biskra in Arabia where he accumulated a fund of knowledge concerning the customs, costumes and settings of that country, facts which stood him in good stead in making the technical arrangements for the desert drama.

Loew Brings Suit

Suit to recover rent alleged to be due for the months of May, June, July, August, September, October and November, 1921, has been filed in the New York Supreme Court by the Marcus Loew Realty Corporation, against the Cosmoramic Picture Corporation.

Phyllis Haver, whose name is synonomus with Mack Sennett comedies on account of her several years' continuous work in this popular brand of pictures, is back on the lot again after a six week lay-off, though little of it was spent in vacationing. Miss Haver is now a member of the Society of Landlords, having purchased herself a double bungalow, which has kept the charming comedienne very busy until the last few days moving and otherwise fixing up her new place.

SCENES FROM SELZNICK'S "A PAIR OF SILK STOCKINGS," FEATURING CONSTANCE TALMADGE

Pathe News Blankets Country in Record Time with Scenes Attending Burial of Unknown Hero

OF all the many remarkable feats accomplished by the Pathe News during recent years, none equals the speed with which its pictorial story of the burial of the Unknown Soldier at Arlington, Va., were sent broadcast throughout the country. Weeks of preparation were behind the blanketing of the nation in record-breaking time with the Pathe News special issued first in New York at 7.20 o'clock o'clock on the night of the inspiring tribute of America to its dead heroes November 11. This was virtually two hours faster than the time Pathe News recorded in scooping the field on President Harding's inaugural.

As a matter of fact, theatres in Jersey City had the special before 7 o'clock, for they had messengers waiting for the first prints "off the press."

In First Run Houses

Little more than five hours after taps had blown over the Unknown's grave at Arlington at 1.30 p. m. Pathe service had its news special on the way to every first-run house on Broadway. All of them showed it that night. Leading Brooklyn houses had it at 8.00 o'clock.

Within twenty-four hours after the services, special messengers had the pictures in Pittsburgh, Buffalo, Boston—in fact all through New England, Albany, Philadelphia, Washington and Baltimore.

At 9.00 o'clock Saturday morning, three mail aeroplanes leaving Hazelhurst Field, L. I., carried five hundred pounds of Pathe News film—more than 150 prints—for Cleveland, Chicago and points as far West as San Francisco.

It was planned to have the pictures in Cleveland at 1.00 o'clock that afternoon and at 4.00 o'clock in Chicago. This would have brought them to San Francisco about 4.00 o'clock Monday afternoon—just three days after the burial.

Encounter Snow Storm

Shortly after passing Philadelphia, all three planes encountered a severe snow storm, were driven far off their course, and finally were forced to land at Harrisburg. This upset the plans somewhat but the sacks were transferred to a fast train, for Cleveland and Chicago, and arrived there in time for Sunday's opening performances. Deliveries should have been made in San Francisco Tuesday afternoon.

The elements divided their fortunes with Pathe News. They gave Editor Emanuel Cohen and his staff a good break on Armistice Day. The two Curtiss aeroplanes engaged by Mr. Cohen to carry negatives from Washington and Arlington to the Jersey City laboratory of Pathe News, were enabled to beat their time schedule because of favorable weather and wind conditions. As every minute counted, this brought the Pathe film to Broadway even earlier than anticipated.

First Plane Left Ten O'clock

Mr. Cohen sent his first machine away from Bolling Field, Washington, at 10 o'clock on Armistice Day morning following the parade through the Capitol streets. His second machine was sent from Arlington at 1.45 p. m., exactly fifteen minutes after taps signalized that the Unknown hero had been laid to rest. A full hour was gained in this way, for by sending a machine from Arlington, the traffic jam on the return route to Washington was avoided.

The Pathe News special was in keeping with the solemnity of the great occasion. It was concise, dignified and covered appropriately all the important happenings of the inspiring ceremony. In the New York theatres it registered great appeal. The pictures showing former President Wilson in the parade—the first since he attended the inauguration of President Harding—evoked enthusiastic applause.

Several allegorical effects were worked into the story with marked success. These scenes had been prepared in advance.

In all, approximately five hundred feet was devoted to the story and it is safe to say that no news event in the past three years has been accorded as much footage.

Entire Staff Worked Hard

The obstacles that had to be overcome in the filming of this story would fill a volume, according to Mr. Cohen. The entire home staff of the Pathe News, with the Washington staff men worked under Mr. Cohen in filming the Unknown's burial.

In order that the country might have, as soon as humanly possible, the film story of the ceremony, the complete laboratory force of Pathe's Jersey City plant, as well as the Pathe News editorial staff, foreswore the holiday and remained on the "job" Armistice Day and into the early hours of the morning. By 4 o'clock Saturday morning more than 300 prints of the special had been turned out, which means that in a comparatively few hours 150,000 feet of finished negative had been printed and made ready for shipment—or had been delivered. With all its many remarkable performances the Pathe laboratory had never equalled this accomplishment.

This Armistice Day perfomance of Pathe News will head the list of "beats" for 1921, which will include the Inauguration of President Harding, the Russian famine pictures, the great Chinese floods killing thousands, and others too numerous to mention.

Harry Collins, Modiste, Sues Catherine Curtis

Miss Catherine Curtis, producer of film plays, made her debut in the N. Y. Supreme Court Tuesday when judgment for $3,843 was filed against her in favor of Harry Collins, Inc., modiste of Park avenue and 57th street.

Miss Curtis was served with the papers in the case at her apartment in the Waldorf-Astoria, and as she failed to respond when the case came up for trial, judgment was taken against her by default. It is said the judgment was obtained on a bill for hats and gowns among them a Rhinestone gown worth $1,500, all worth $4,375 on which but $900 had been paid, and which were used about a year ago in a film play. Miss Curtis first produced Ralph Connor's "Sky Pilot." She appeared in the role of Columbia at a memorial to the war dead in Madison Square Garden on the night of May 27, 1920.

Selznick Covers Burial

The ceremonies incident to the burial of America's Unknown Soldier and the convening of the Disarmament Congress immediately following was of such intense interest to the general public that Selznick News made highly successful efforts to photograph the various scenes. Six cameramen were in Washington for the week-end and turned out an immense amount of film that reflected every important incident in the dual event. News weekly photographs as supplemental to newspaper articles were eagerly viewed by theatregoers and Sleznick News contributed a special reel on the historic episodes.

SCENES FROM "THE CALL OF YOUTH," STARRING JACK HOLT. A PARAMOUNT PICTURE

Rubbernecking in Filmland

Production on the "Hop" and Directors and Players Look Cheerful

By GIEBLER

THINGS are tolerably lively out here in the West Coast film colony. Production has been hopped up considerably, and a lot of players and directors have lost their "liberty" and the look of glumness that had been marring their usually cheerful maps.

A lot of important people are in our midst. Carl Laemmle has been here for some time stirring the production kettle to the boiling point out at U City. "Doc" Shallenberger is with us, likewise Bennie Schulberg, who is going to do the tourist act and stay all winter.

Mabel Normand is back home on the Sennett lot; Charlie Chaplin is home from his tour to foreign parts all gummed up with eclat, savoir faire and other European culture. Matt Moore is coming to town; Connie Talmadge is here, and Sid Franklin, who will direct Connie and Kenneth Harlan, who will probably support her when she starts to working at the Realart studios, which she will do as soon as she gets through visiting her sister, Natalie, the wife of the well known comedian, B. Keaton.

Mme. Nazimova has moved into Mary Pickford's bungalow out at the Brunton lot, which fact lends confirmation to the rumor that Mary is not coming back very soon and makes us all sorry. Speaking of Mary, there is talk of a wedding in which her sister Lottie and Alan Forrest will have the leading roles.

The Screen Writers' Guild pulled off a big Hallowe'en party at their new clubhouse. And speaking of parties, Bill Keefe went to a Hallowe'en party disguised as a waiter, and his make-up was so complete, even down to having his thumbs decorated with cream of tomato soup, that he won first prize.

I rubbered around the colony quite a bit this week. Stopped at the Fox studio and watched Emmett Flynn shooting "The Count of Monte Cristo," which is going to be a whale of a picture, as of course it should be from such a whale of a story. Emmett has been shooting six weeks and he's still got a month to go.

There was a wonderful set representing an old-time French inn. Billy Mong was Cadeau, the inn keeper. Jack Gilbert, who plays the Count of Monte Cristo, comes to the inn disguised as a Padre. He buys a bottle of wine and invites Cadeau to wet his whistle with him, which Cadeau does. Monte Cristo then gives Cadeau a diamond as big as a pa'tridge egg.

Francis McDonald, who plays the part of Benedetto, gets a glimpse of the "ice" and it knocks his eye out. He starts whetting up his dirk. I didn't get to see the part where Benedetto bumps Cadeau off when he pinches the rock, but McDonald showed me the knife, and he told Billy in my presence just how and where he was going to commence the carving on him.

I had quite a long confab with Emmett Flynn. He's full of enthusiasm over the possibilities of the great Dumas story. He spoke of the wealth of material, the romance, the mystery, the intrigue that Dumas put into the book, and of his ideas of getting it into action of the film, and unless I miss my guess, he's going to make one of the biggest pictures of the year. Emmett's just the boy for that kind of stuff. Didn't he make the everlasting hit of his young life with Mark Twain's "Connecticut Yankee?"

I went out to Goldwyn one day and watched Al Green making a Rupert Hughes' film with Colleen Moore and Ralph Graves in the leading roles. Al was making a boarding house scene with Kate Price as the landlady. Colleen Moore and Ralph Graves were standing around on the side lines, but I didn't get to see them act, and the same is true of Charlotte Wood, Kathleen O'Connor and several more players who were all there, ready to do any plain or fancy acting that might be called for, but Al wasn't ready for them, and I didn't want to ask him to change the script just so I could see 'em perform.

Looked 'Em Over

I also dropped in at Hal Roach's studio while I was in Culver City. Harold Lloyd was making "White Feather," which shows him as a small town youth and Mildred Davis as a country girl. Fred Newmeyer was directing. Harry Pollard was just getting ready to start on his ninety-sixth comedy for the Hal Roach-Pathe organization. Marie Mosquini plays the leading part, as usual. Snub was without his usual screen make-up and I hardly knew him.

Paul Parrott was making a department store comedy with Ray Gray, Ethel Broadhurst and Little Sammie Sunshine in the cast. I talked to Jean Havez, who dopes out gags, and Beany Walker, the title writer, and smoked two or three of Hal Roach's cigarettes, and got a lot of dope about his new ocean going yacht, on which he promised me a ride sometime, and which promise I hope he doesn't forget.

I also watched Edward Sloman making a J. L. Frothingham feature at the Brunton lot with Billy Mong, who had just got through with his part in Monte Cristo, playing a wonderful part of a Russ Jewish peddler. Billy Mong is some actor, if anybody should ask you. He did a bit in that scene that made every one of us sniffle, including Tony Gaudio, the cameraman, who has seen so much emotional movie stuff made that he's pretty hard boiled.

The big outstanding event of the week, however, was a dinner tendered to the local press, trade paper representatives and fan magazine writers of our Fair City by the Famous Players-Lasky studios, with Adam Hull Shirk and Arch Reeves of the publicity department as sub hosts. The dinner was staged at the Lasky ranch, way out to hellandgone in the foothills, where Director Sam Woods has a Mexican village built up for a background of a Gloria Swanson feature called "The Husband's Trade Mark."

The dinner was strictly Mex, from tortillas to frijoles. The meat was barbecued in the primitive Mexican style, by burying it in a hole in the ground which had been heated with hot rocks and allowing Mother Earth to function as a fireless cooker. Sam Woods never staged a more dramatic scene than the one when the word was given that the roast was ready. There we all stood, licking our chops, while the orchestra sobbed out the appropriate strains of the Toreador Song from Carmen.

Some Food, This

The dirt was scraped from the little mound of earth; a Mexican wearing a forty-five pound hat and weilding a long pair of tongs, dove down in the bosom of the desert and brought up a large hunk of the last remains of a noble bull, slain to make a movie holiday.

Did you ever eat a real Mex meal? If not, life has at least one more gastronomic thrill in store for you. The carne was as tender and as juicy as my heart; the frijoles were ready and willing to melt in the mouth; the tortillas, which resemble small rolled napkins, but need to be tucked inside instead of the outside of the neck to get the best results, are baked like Passover matzos, and were the real staff of life. There were other things to eat, none of which I know how to spell, except onions, which are the same in Estados Unidos as they are in Mex.

After the dinner we all visited around on the set and watched Sam Woods make scenes for "The Husband's Trade Mark," with Gloria Swanson, Dick Wayne, Clarence Burton, Stuart Holmes and Lucien Littlefield, and a troupe of Castilian dancers.

There was much talk of a wild cat and a fight, but they didn't pull it off. The nearest thing to wild animals on the set was a horned toad who hopped in to see what was going on, and a number of yellow jackets, who came around to recharge their batteries by filling up on the fervent Mexican food.

MARGUERITE DE LA MOTTE
In "A Bride of the Gods," a J. L. Frothingham production, distributed through Associated First National

Minister Provides Picture Shows

The Rev. Charles Whitman, of Newcomb, N. Y., is one of the ministers in New York State, who is not only a firm believer in the entertainment values of motion pictures, but he also provides for a Thursday night entertainment every week in the year for members of his congregation. He now has a standing order with the Pathe exchange in Albany for a nine-reel diversified program each week. No charge is made for the entertainment and during the past week, Rev. Mr. Whitman's congregation has grown by leaps and bounds.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

Arrow

CYCLONE BLISS. One of the best five-reel Westerns I ever ran. Advertising; posters. Patronage; general. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

A MAN FROM NOWHERE. Same report as above. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

Associated Exhibitors

WHAT WOMEN WILL DO. One of the best Associated has turned out. This picture will please any class of audience. Advertising; two one-sheets, one three, one six, photos, etc. Patronage; middle class. Attendance; very good. M. Oppenheim, Empire Theatre, New Orleans, La.

First National

NOMADS OF THE NORTH. A wonderful north woods picture, it sure pleased all that saw it. Advertising; newspaper. Patronage; general. Attendance; good. Forest E. Mills, Richmond Theatre, Richmond, Indiana.

NOMADS OF THE NORTH. One of the very best northwest pictures I have ever screened, forest fire scenes are wonderful, book it and don't be afraid that it won't back up any statement you can make. Will stand a raise in admission. Patronage; small town. Attendance; fine. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

SIGN ON THE DOOR. One of the finest pictures Miss Talmadge ever made. Pleased everyone, much better than her "Passion Flower." Advertising; billboards. Patronage; best class. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

SCRAP IRON. Good picture for men, wonderful fight scenes. Advertising; newspapers. Patronage; men. Attendance; fair. Forest E. Mills, Richmond Theatre, Richmond, Indiana.

CURTAIN. Consider this a fair picture, pleased my patrons, especially ladies. Advertising; window cards. Patronage; high class. Attendance; fair. C. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

Do Your Bit

Exhibitors who are sending in these reports are doing a fine thing for the other fellow—and that's the highest type of good fellowship.

If you can suggest any way in which we can make these reports more valuable, we are ready to listen.

Anyway, send us reports on features, comedies, fillers. Thousands of exhibitors will benefit and thank you.

MOVING PICTURE WORLD.

DINTY. Did good business, but not the business that I should have had considering the picture. Advertising; newspapers. Patronage; mixed. Attendance; fair. Forest E. Mills, Richmond Theatre, Richmond, Indiana.

THE GIRL IN THE TAXI. The best picture the De Havens have ever made. Kept house in uproar from start to the last fade out. Should please all classes. Advertising; billboards, newspaper, heralds, special slides and lobby display. Patronage; mixed. Attendance; good. A. E. Hamberger, Empress Theatre, Owensboro, Kentucky.

PEACEFUL VALLEY. Good story for Ray. He got a setback with my patrons with "Forty-five Minutes from Broadway," but I think he is re-established. Advertising; usual. Patronage; small town. Attendance; good. W. Ray Erne, Arcade Theatre, Charlotte, Michigan.

SKY PILOT. Very fine picture, wonderful story that didn't lose its best qualities after being transmitted to the screen. Good cast and well acted. Excellent direction. Advertising; billboards. Patronage; mixed. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

INFERIOR SEX. Absolutely no good, did not please 5 per cent. Swell settings but no theme. Advertising; regular. Patronage; smalltown. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

GYPSY BLOOD. Pola Negri is a wonderful actress, supporting players all good types. Very good. Advertising; lobby display and program. Patronage; working class. Attendance; good. James J. Christie, Third Avenue Theatre, Watervliet, New York.

NOMADS OF THE NORTH. A great production, one that will please all lovers of outdoor pictures. Advertising; usual posters, window cards and banners. Patronage; smalltown. Attendance; poor due to rain. E. E. Corr, Princess Theatre, Thompson, Iowa.

SCENES FROM GOLDWYN'S "ACE OF HEARTS"

Straight from the Shoulder Reports

PECK'S BAD BOY. While there is nothing to rave about in this picture, except for the acting of Jackie Coogan, it broke all house records (8 years in picture game.) Advertising; just lobby and program. Patronage; working people. Attendance; turned them away. James J. Christie, Third Avenue Theatre, Watervliet, New York.

WEDDING BELLS. Nothing to rave over, will get by with Talmadge fans. Patronage; small town. Attendance; average. F. S. Ferguson, Princess Theatre, Vivtoria, Texas.

OUT OF THE DUST. The greatest western picture ever played in my theatre. Something different from the ordinary western. Advertising; 4 24 sheets, 30 1 sheets, 4,000 hand bills, lobby, photos and newspapers. H. B. Barr, Rialto Theatre, Enid, Okla.

THE PASSION FLOWER. .Powerful dramatic story, revealing Norma Talmadge as the supreme artist of the screen. Support also fine and Herbert Brenon's direction perfect. Will not please Norma's followers generally, but is a gem of artistic realities. Advertising; usual advertising. Patronage; high class. Attendance; average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE OATH. One of the finest productions that we have ever had the pleasure of presenting our patrons. Pleased patrons that have never been pleased before. More than a 100 per cent. picture. Advertising; extra. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

PEACEFUL VALLEY.—Very good picture, especially for rural audiences. Advertising; posters and mail. Patronage; rural. Attendance; good. Baughinbaugh, Community Theatre, Lewiston, Ohio.

MASTER MIND. Very good picture for my type of patrons. Advertising; window cards. Patronage; high class. Attendance; fair. G. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

DANGEROUS BUSINESS. Fine, gave satisfaction to all that saw it. Fair business with county fair as opposition. Advertising; newspapers and billboards. Patronage; high class. Attendance; small. R. H. Hythurs, Crystal Theatre, Dublin, Ga.

SOWING THE WIND. An excellent picture from all angles and it pleased the majority of patrons. Advertising; extra billboard and press. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

LOVE, HONOR AND BEHAVE. A typical Sennett comedy, pleased those that like the Sennett type. Patronage; country town. L. M. Zug, Rialto Theatre, Jerome, Idaho.

DINTY. One of the best pictures we have shown, 100 per cent. satisfaction. Appealed to everybody. Advertising; one sheets. Patronage; small town. Attendance; good. J. F. Sihlez, Columbia Theatre, Columbia, N. C.

Fox

HICKVILLE TO BROADWAY. Fair program picture, illogical plot, good photography, will please the average patron. Advertising; three and one-half inch space in local papers, lobby. Patronage; mixed. Attendance; fair. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

BIG TOWN ROUNDUP. Only fair. Patronage; small town. Attendance; average. F. S. Ferguson, Princess Theatre, Vivtoria, Texas.

FORBIDDEN TRAILS. Buck Jones takes very well, and this is one of his best, which pleased 100 per cent. Advertising; heralds, photos, sheets. Patronage; town. Attendance; very good. Harry Woffle, Lyric Theatre, McIntosh, North Dakota.

THE GREAT SACRIFICE. Good picture, everybody pleased, but a poor crowd. Advertising; posters and lobby. Patronage; the best. Attendance; fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

AFTER YOUR OWN HEART. Patrons thought this Tom Mix's best production, plenty of new thrills and comedy. Advertising; six sheet, three sheet, two ones, slide and newspaper. Unable to secure photos from Chicago or St. Louis exchange. We wonder why. Patronage; small town. Attendance; good. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

Goldwyn

THE PENALTY. Excellent picture, rather gruesome, everyone who saw it commented very favorably. Advertising; large banner and usual posters. Patronage; neighborhood. Attendance; good. Anna Frankle, Strand Theatre, Leon, Iowa.

THE PENALTY. My patrons well pleased with this one. Only trouble too many frame ups, Goldwyn very careless about condition of film, same trouble all the time. Patronage; working class. Attendance; capacity. James J. Christie, Third Avenue Theatre, Watervliet, New York.

THE SILVER HORDE. Good feature, appeal to my audience, good business two days. Advertising; program, heralds, six and three sheets, slides, photos. Patronage; smalltown. Attendance; good. J. F. Cramer, Majestic Theatre, Willits, California.

Hodkinson

BROKEN GATE. Held interest from start to finish. Pleased our patrons. They like Bessie Barriscale at this theatre. Advertising; newspapers. Patronage; best. Attendance; good. A. V. Bothner, Majestic Theatre, Troy, New York.

U. P. TRAIL. A western picture of good quality with plenty of the rough and tumble, enjoyed by some classes. Advertising; posters anad mail. Patronage; rural. Attendance; poor. Baughinbaugh, Community Theatre, Lewistown, Ohio.

PARTNERS OF THE TIDE. Good type of picture, different from ordinary run, did not take with audience; heralds, 6s, 3s, slides, photos. Patronage; small town. Attendance; fair. J. F. Cramer, Majestic Theatre, Willets, California.

Metro

FINE FEATHERS. A good moral, well acted, but such a sad ending that it leaves a bad taste. Advertising; local press, program and paper. A. G. Pearson, Pearson Theatre, Somerville, Mass.

LAST CARD. Exceptionally fine picture, but did not draw as Allison usually does; everyone well pleased. Advertising; small town. Attendance; below average. J. F. Pruett Liberty Theatre, Roanoke, Ala.

HELD IN TRUST. Everyone liked this one, May Allison popular. Shops closed, hence business fair. Advertising; boards and newspapers. Patronage; small town. Attendance; fair. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

THE MATCH BREAKER. Can't go wrong on this one, Viola Dana very popular here. Another one our patrons liked and told us so. Advertising; lobby and program. Patronage; mixed. Attendance; fair, considering strike conditions. W. H. Pike, Majestic Theatre, Las Vegas Nevada.

SCENES FROM "FIGHTIN' MAD." A METRO PRODUCTION

Straight from the Shoulder Reports

THE MAN WHO. Judging from comments from patrons this picture was the best Lytell yet. Personally I consider it a very pleasing comedy-drama and money-getter. Advertising; usual. Patronage; best. Attendance; above average. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

Famous Players-Lasky

TOO WISE WIVES. Not so well at box-office, but a wonderful picture, clean-cut direction. Advertising; followed a big special. Patronage; best residential. Attendance; poor. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

BEHIND MASKS.. Fair. Advertising; good. Patronage; good. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

THE TOLL GATE. Wm. S. Hart star, the best we have yet run, went over big. Patronage; family. Attendance; good. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

THE AFFAIRS OF ANATOL. What's it all about? Billed like a circus, opened well, only to experience a tremendous "flop." Advertising; big, newspapers, mailing list, 24s, etc.; Patronage; best country and residenital. Attendance; as a whole—bad. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

BRONZE BELL. Fair. Advertising; good. Patronage; fair. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

THE LAST ROMANCE. Very good picture and well liked by all patrons who saw it. Advertising; four 24 sheets, twenty 1 sheets, photos, two newspapers. Patronage; high class. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

CAPTAIN KIDD, JR. Mary Pickford is a great favorite here, picture fair. Patronage; family. Attendance; good. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

AFFAIRS OF ANATOL. Splendid picture, great attraction. Advertising; big. Patronage; good. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

END OF THE WORLD. Excellent picture, Betty Compson is a real star. Picture pleased one and all. Advertising; banner, posters and papers. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Fla.

ROMANTIC ADVENTURE. Good. Advertising; good. Patronage; good. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Victoria, Texas.

AFFAIRS OF ANATOL. This is a very good feature, only we think that it is too long and drawn out. Advertising; newspaper, herald and in country by machine. Patronage; better class. Attendance; fair. Fred E. Widmor, Opera House, Belvidere, New Jersey.

AFFAIRS OF ANATOL. Pleased many and disappointed many. A lavish production, but story weak. Have seen all the stars in pictures where they appeared to better advantage. Patronage; country town. Attendance; fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

CONQUEST OF CANAAN. Very good picture, but not up to standard for raised admission. Advertising; billboard and daily paper. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

BEYOND. Poor, star is liked here but has been given so many poor stories, she doesn't draw. Too bad that a real artist hasn't better vehicles. Advertising; lobby and program. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

FORBIDDEN FRUIT. Good, satisfied the majority, however, was somewhat of a disappointment after reading other exhibitors' ravings. Patronage; small town. Attendance; fair. F. S. Ferguson, Princess Theatre, Victoria, Texas.

PROXIES. Theme and nature of story was rather unusual but title had no drawing power. Advertising; usual. Patronage; better class. Attendance; very poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

WHAT EVERY WOMAN KNOWS. Good picture, patrons well pleased on raised admission. Advertising; newspaper and billboard. Patronage; high class. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Pathe

HALF A CHANCE. A splendid feature. Will please almost any audience. Mahlon Hamilton and good cast interpret skillfully. Advertising; usual. Patronage; mixed. Attendance; good. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

BEHOLD THE MAN. A beautiful picture, a revival of the old "Passion Play," but several scenes were missing; was well liked by all classes and denominations, lost money on account of rain. Advertising; photos, ones and threes, maling list. Patronage; all classes. Attendance; small. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

HEART LINE. A good picture, a little confusing at the beginning. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

Realart

DUCKS AND DRAKES. Box office can feel the growing of Bebe, while play, during bad weather, went fair. Advertising; regular Realart billing, 24 sheets, weekly programs. Patronage; best. Attendance; fair. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

ONE WILD WEEK. Good picture for any house, will please a mixed audience. Advertising; window cards. Patronage; high class. Attendance; good. C. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

ONE WILD WEEK. All of the girl stars with Realart are popular with our patrons, but Daniels has them all beat. Her picture in front of the front better than a lot of newspaper ads. Picture is entertaining and photography is excellent. Patronage; neighborhood. Attendance; very good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.

EVERYTHING FOR SALE. A good picture. Advertising; average. Patronage; mixed. Attendance; fairly good. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

R. C.

KISMET. A wonderful picture with magnificent scenery and masterful acting. A real "Special." Advertising; posters, newspaper and mail. Patronage; rural. Attendance; fair. Baughinbaugh, Community Theatre, Lewiston, Ohio.

SO LONG LETTY. Picture was one of best comedies we have ever shown. Excellent entertainment value. Advertising; by daily newspaper. Patronage; small town. Attendance; good. L. T. Carskadon, Music Hall Theatre, Keyser, West Virginia.

SCENES FROM "CAMERON OF THE ROYAL MOUNTED." RELEASED BY HODKINSON

Straight from the Shoulder Reports

NOBODY'S KID. A fair picture, pleased about 75 per cent. Advertising, average. Patronage, mixed. Attendance, fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

WHERE LIGHTS ARE LOW. A good picture full of action, our patrons like Hayakawa. Advertising; newspaper and lobby display. Patronage; small-town. Attendance; fair. H. M. Cutshan, Princess Theatre, Greenville, Tenn.

Selznick

MAN WHO LOST HIMSELF. A splendid picture, pleased 100 per cent., patrons say "Star is wonderful." Advertising; regular. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

THE SIMP. This picture made more laughs than the "Kid" with Chaplin, a real comedy-drama. Advertising; paper, program, local press. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

THE HIGHEST LAW. Good picture, pleased thoroughly, direction and characterization of Ralph Ince is far above the average. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

WHO AM I? Good program picture well liked by all who saw it. Advertising; usual. Patronage; best. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

United Artists

MARK OF ZORRO. Wonderful picture. Pleased all, second run in city, but had good business. Advertising; newspapers and window cards. Patronage; general. Attendance; good. Forest E. Mills, Richmond Theatre, Richmond, Indiana.

WAY DOWN EAST. We paid a big price for this picture, raised our prices from matinees 25, evenings 35 and 50 to matinees 50, evenings 75 and $1.00. Business simply slumped, poorest attendance of the year. Advertising; big newspaper display, 6-24 sheet stands replacing our usual two, five hundred advance cards, several six sheets, as many three sheets, two hundred one sheets, one hundred window cards, our ad on every street car in the city, big banner covering front of theatre, full column reader in the papers every day for a fortnight as well as a big lobby display. Patronage; high class. Attendance; poor. Alex. A. MacDonald, Orpheus Theatre, Halifax, Canada.

MOLLYCODDLE. Very good, pleased all our audience, was the talk of the town. Will want to play more of this kind of picture. Advertising; same as other special productions. Patronage; very good. Attendance; exceptionally good. Frank Fera, Victory Theatre, Rossiter, Pa.

Universal

RED COURAGE. Good of its kind, but not up to Gibson's first release, "Action." Patronage; small town. Attendance; fair. F. S. Ferguson, Princess Theatre, Victoria, Texas.

THE DANGEROUS MOMENT. Carmel Meyers is good in this one, pleased my patrons. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

CHEATED LOVE. About the best picture I have used of this star, Carmel Meyers; she is not very popular with my patrons. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

INTERNATIONAL NEWS NO. 77. The very best news on the market to-day. Can't go wrong on International. Advertising; 1-1 sheet poster. Patronage; small-town. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

State Rights

INNER VOICE (PIONEER). An exceptionally good clean picture full of many of those scenes that wake up the strong inner man. Although in seven reels, it is not slow or draggy at any time. Advertising; newspapers and billboard. Patronage; neighborhood. Attendance; good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

BONNIE MAY (FEDERATED). A disappointment. Too silly story. Bessie Love has been much better than in this. Pleased only a few. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

THE BARBARIAN (PIONEER). Very good picture with very beautiful scenery. Pleased small audience. Patronage; mixed. Advertising; better than average. Attendance; poor. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

HIS BROTHER'S KEEPER (PIONEER). Good picture. Advertising; average. Patronage; mixed. Attendance; poor. Charles Kuchan, Idylhour Theatre, Canton, Illinois.

Serials

HURRICANE HUTCH (PATHE). Ran first episode today, starts off with a bang, have not much faith in serials as box-office winners, but episode one left a pleased audience, and receipts above the average for this certain night's business. Saturday ran a free matinee for kids, will let you know results on episode two. Advertising; good. Patronage; mixed. Attendance; fair. E. J. Bregger, Gem Theatre, Crystal Falls, Michigan.

Comedies

MONKEY MOVIE STAR (JOE MARTIN-UNIVERSAL). The poorest comedy ever made with Joe Martin. Lay off. Advertising; 1-3, 3-1 sheets, posters. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

CALL A COP (SENNETT). Good; it shows that Mack hasn't let his brain grow stale, he shows some new, original and really funny comedy. Advertising; newspaper and hand bills. Patronage; coal miners. Attendance; S. R. O. C. S. Malone, Casino Theatre, Eldorado, Illinois.

SAY IT WITH FLOWERS (FOX). Really a disappointment. Just chasing around and a lot of uninteresting, would-be acting. Patronage; general. H. J. Longaker, Howard Theatre, Alexandria, Minn.

HOLY SMOKE (EDUCATIONAL). A great two-reel comedy, complete knock-out. Best Educational comedy we ever had. Boost it. Advertising; no extra publicity. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

EXHIBITOR'S REPORT

Title of Picture..... Producer .....

Your Own Report.....

.....

.....

How Advertised .....

Type of Patronage..... Attendance .....

☐ Good ☐ Fair ☐ Poor

Theatre ..... City ..... State .....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Selling the Picture to the Public

By EPES WINTHROP SARGENT

The Special Advance Showings Arranged for "Over the Hill" Sell the Attraction

PERHAPS no form of exploitation has been found as successful in putting over a good attraction as the pre-showing of the film to those who largely guide local public sentiment. This has been proven time and again, and the advance showing has never failed, always provided that the attraction is such as will win favorable comment.

Appreciating this fact, the Fox publicity department has arranged to give all exhibitors who may desire it a showing of "Over the Hill," a week or ten days in advance of the opening, and in more than one instance the run of the play has been more than doubled by this means.

Has Real Value

For years patent medicine manufacturers sought to obtain local endorsements for their nostrums, knowing that the use of a local name had a value far in excess of the most glowing testimonial from outside sources. The fact that John Jones, with a local address, had been cured of curvature of the spine by Polk's Purple Pellets was a far better selling argument than the miraculous cure of some nationally famous personage.

In the same way the approval of the local ministers, teachers and other leaders of opinion carries far more weight than the best New York press notice. More than this, it brings to the community the word-of-mouth advertising which possesses an even greater value than the printed word.

Flatters Them, Too

Given a good play, the local authorities, being but human, are naturally flattered at receiving an invitation to a special performance. They feel important because their opinions have been asked, and they come to the theatre already prepared to like the play, if they are given half an opportunity.

And it is no more than human nature to be generous in praise when it is known that the best of the comments will be printed in the local paper. Each person present wants to be among those represented in the newspaper work, so each goes to considerable pains to frame a convincing comment.

Editors, As Well

An even the newspaper editors are not immune to this form of flattery and they will come in person instead of sending the cub reporter if they are informed that only the leaders of thought will be present.

More than that, once interested, they will give more free space to the story than they would were it merely a first showing. They will use more of the comments, and write a better lead themselves.

From every angle it is the strongest possible publicity, and we have yet to find an instance where this exploitation failed to give the best results.

Open to All

Previously these special showings could be arranged only where an accident of chance permitted the exchange to loan the film, but the Fox agencies have made provision that will permit any manager to arrange a special viewing. Already the stunt has been so successful that it has attracted comment, and it is to be hoped that other producers will follow the Fox lead in making available pre-view prints where a picture is booked for a half week or more; and "Over the Hill" appears to be holding up for a week in towns where three days has been considered the limit heretofore.

Dogged Exploitation

Charles Stephenson, a Canadian exhibitor, worked a new stunt for the Arrow release, "Watching Eyes." This picture uses an unusually clever Pekingese dog, "Kiki," and Mr. Stephenson arranged to obtain the loan of the pup from the Frazier Productions, makers of the film.

Then he announced that the original "Kiki," a lady of the English nobility, would appear in person, and sent out invitations to prominent people to come and witness her stage debut at his theatre.

Most of them came and after an elaborate before the curtain introduction, the drop was flied and there stood the dog looking out at the audience in mild amazement.

The clever sell did more for the picture than would the actual appearance of the actress they naturally looked for, and the word of-mouth advertising held business good to the end of the run.

"Anatol" Gets a Theatre

Now "Anatol" has a theatre named after him. The new house of the Hurley B. Gould Circuit in Bridgeport, Ill., has been named the Anatol and was opened with the same attraction. Naturally it meant a wonderful business for the opening attraction, but it also helped "Experience" and "At the End of the World" which followed in.

It is a 350 seat house, with five changes in a six-day week at prices of 10-20 cents. Now the Gould Circuit is taking a permanent interest in the affairs of this Anatol.

Used "Devil" Paper for "Why Girls Leave Home"

Because they had some old ones and three sheets for "The Devil," the Blue Mouse Theatre, Minneapolis, got some unusual effects for a perambulator on "Why Girls Leave Home."

H. G. Turnstall cut out the Arliss pictures, as shown in the cut, and mounted them to suggest that the devil is the reason why the flappers beat it from the parental rooftree. Many times you can work up old paper and get something better than you might otherwise have if you use the good old nut.

Worked With Newspaper

He also tied up the News to an advance contest, and this was advertised on the flock of delivery wagons maintained by the paper. It also brought a lot of pure reading pblicity, for everyone was interested in the question and the News started it off with some snappy opinions from the socially elect and the politically prominent. It also led to a double truck hook-up and the exchange, the Tri-State Film Co., posted 1500 sheets for the contest.

There was a heavy use of other lithographic material and the merchant hook-ups were unusually numerous.

The intensive campaign put the picture over to a real clean-up and E. G. Tunstall, of the Tri-State did not stop hustling until the film cans came back to the exchange.

Building Up Won

B. B. Garner, of the Casino Theatre, Lakeland, Fla., does not believe in trusting to a single flash. He starts in early and builds up his campaign. He began with teasers for Wallace Reid in "The Hell Diggers," working up to the full advertisement and on the first playing day he sent a tractor around town to carry the banner. He split the signs with the agent for the tractor and the stunt brought in ten times what the campaign cost.

SAYS DEVIL'S THE REASON "WHY GIRLS LEAVE HOME"
E. G. Tunstall used up some old paper for George Arliss to put a punch in his advertising for the Warner Brothers' feature when it played the Blue Mouse Theatre, Minneapolis. It works as though made for the play

Selling the Picture to the Public

Made an All Day Job of a Lobby Ballyhoo

Arthur E. Weld, of the Strand Theatre, Waterloo, Ia., knows the value of motion in the lobby. When he wanted an oil painting of Pola Negri in "One Arabian Night," he sent for a local painter and hired him by the day instead of the job, and gave him the nice, roomy lobby for a studio.

WELD'S LOBBY ARTIST

It took an entire day to do the job and most of the time the lobby was crowded with spectators, a large number turning to the box office after they had inspected the work of the artist.

As this was done before the showing of the First National picture, the stunt really sold two attractions, for it helped business on the current show as well as the underline.

When the painting was done, it was set into a shadow box and made the feature of a window display.

Hyman's Novelties at the Mark Strand

Because "Little Lord Fauntleroy" will fill the entire program at the Mark Strand, Brooklyn, the week of November 20, there will be few novelties, merely a prologue and a Thanksgiving number which will replace the usual overture.

This is titled "The Prayer of Thanksgiving" and employs the mixed quartet. The setting shows a Thanksgiving morning in the country with a church against the back drop; the latter a rural scene with autumnal coloring. In the foreground is a stone fence back of which is a wheat field with stacked wheat. The vocal number of the same title, by Kronser, will be sung by the quartet in rural dress.

Following this comes the Topical Review, and then the prologue to the Mary Pickford production. The setting shows the fireplace in an old baronial hall with the little lord playing before the fire. On either side are "Dorincourt" and "Dearest." Off stage a singer renders "The Sweetest Story Ever Told."

Handel's "Concertante" will be the organ postlude.

Mounted Figures in Strong Relief

At the Victoria Theatre, Philadelphia, paintings were used on either side of the main entrance. The figures in these were almost life size and were cutouts mounted some four inches from the canvas, which gives a novel effect and adds not a little to the realism of the scene.

This can be done with cutouts from the posters, the background being sketched in with bold strokes or left plain if artistic ability is limited. Anything different commands attention, and this offers something new.

Wall paper in plain designs can be used for backing at a pinch and will serve very nicely. Odds and ends can be picked up at the paper hangers for almost nothing. It pays to work for new effects and here is one anyone can work.

Made Fairbanks Sell Savings Deposit Idea

Getting into bank windows is growing easier all the time. The banks with savings accounts are the most approachable, for they know that the people who have savings accounts are the most likely to be hitched to pictures.

When Douglas Fairbanks was showing in "The Three Musketeers" at Ascher's Merrill Theatre, Milwaukee, Manager Ralph A. Wettstein went to one of the trust companies and got a highly ornamental display to be shown in conjunction with a display of toy banks which were to be used in collecting the initial deposit. The kids flattened their small noses against the window to see "Doug" and they went away determined to get one of those toy banks if possible. At the end of the week the bank had given out a lot of the banks, and meanwhile the display had contributed to the crowded houses at the Merrill.

Work the mutual benefit idea and you can get exploitation anywhere. Properly done, a manager can get a one sheet on the pulpit front of some churches. Show the minister how he will be helped and he'll let the paper in.

HOOKING "THE THREE MUSKETEERS" TO A BANK CAMPAIGN

A Milwaukee Trust Company was after new accounts, and it saw the attraction value of stills of Douglas Fairbanks, so the window display was given to the Merrill Theatre, and the bank got a lot of new accounts as its share of the idea

Put a Special Appeal on the Sporting Page

Something new is the use of the sporting page on which to advertise a picture attraction.

A. H. Blank, proprietor of a chain of houses in the Middle West, took a two column space for Charles Ray in "Two Minutes to Go," playing up the football side of the story with a large cut of Ray in football attire. This was used to put over the First National release at the Des Moines Theatre, Des Moines, Ia., and it strongly supplemented the regular theatrical advertising which was run on the proper page.

This opens a new field of appeal, for plays which appeal through elaborate costuming can be advertised in with the dry goods, others can be given preferred positions in other sections, and can be made to offer a special appeal to a class of patrons one hundred per cnt. interested.

Both men and women are interested in football just now, and the football atmosphere of "Two Minutes to Go" will appeal to them strongly if it is presented to them at the time they are reading the football news. They may pass over the theatrical advertising entirely, but they are bound to see the announcement on the sporting page.

Watson Took Two

C. M. Watson, of the Diamond Theatre, Tuscalocsa, Ala., used two of the service book suggestions on "Dangerous Road Ahead" and then sat down and wrote a letter to Goldwyn telling how good the book was.

He worked the wedding car and the matrimonial road map, the latter four by six feet.

More exhibitors have written in about the "Dangerous Curve" service book than have commented on all the others in the past six months. It seems to have given them just what they want. Even H. E. Jameyson, of the Liberty and Doric, Kansas City, who does not believe in street stunts, fell for the lure of the service sheet.

Selling the Picture to the Public

THIS WINDOW IS ONE HUNDRED PER CENT. PARAMOUNT

S. G. Sladdin, Paramounteer, won it through the ticket selection stunt in Penn Yan when "The Affairs of Anatol" played at the Elmwood Theatre. Wallace Reid was supposed to have designated twelve local women for free passes

Enormous Window Cost Twenty-four Tickets

Selective ticket stunts seem to be the craze. S. G. Sladdin, Paramounteer for the Buffalo district, got a huge window in the largest dry goods store in Penn Yan at a cost of only twenty-four seats.

He gave twelve pairs of seats to the store, good for "The Affairs of Anatol" at the Elmwood. Twelve names were selected at random from the telephone book and posted in the store. Then every woman was invited to come in and see if her name was on the list.

Everyone Was There

The few women who did not come sent friends to look for them and the store had a majority of feminine Penn Yann inside its doors. It was up to the store to sell the visitors, and they did it with bargains, for the list of names was at the rear of the store and they had to pass the most inviting displays to reach it. Gloria Swanson and Wallace Reid were supposed to have selected the names, which motivated the use of their cutouts. Bebe Daniels, in the frame, just horned in.

The selective stunt is a good one, for the suggestion that the star selected the names gets the recipients all puffed up.

French Poster Artists Sketched Larry Semon

Talk to a Frenchman about Larry Semon and he won't know who you mean, but mention "Zigoto" and his face will light up, for "Zigoto" is as well known as "Charlot," which is the only name Charlie Chaplin ever had in France since he quit the Karno troupe. Perhaps some day the Zigoto will be the generic name for a type of comedian, just as the famous Augoust named all "Augousts."

To call Larry by his right name in France, it was necessary to have special posters made, and the cut shows those for "The Head Waiter" and "The Grocery Clerk" made in the studios of H. L. Bedos. They are typically French and have that touch that only the French artists seem to give to a poster.

Letter Brought Business

Manager McEvoy paid nothing for his best seller for "The Old Nest" at the Waltham Theatre, Waltham, Mass. This was a letter from the president of the Women's Club, and the local paper gave it a preferred position, a double column, three line head at the top of the centre of the first page.

Getting the society angle made it news, and the strong endorsement was the best possible advertising. Business took a jump that continued to the end of the engagement.

Two Private Showings Given "Over the Hill"

With the co-operation of the Fox exchange, Manager Zeppas, of the Plaza Theatre, Wheeling, W. Va., gave two advance showings of "Over the Hill" which did more to put the picture over than even the elaborate advertising campaign.

The first was a presentation before the convicts in the state penitentiary at Moundsville. The second was to clergymen, teachers and influential women. The showing to the convicts brought liberal heart-interest stories in the local papers, and the second provided some invaluable testimonials for advertising use. Between the two the picture made a great record.

Mr. Zeppas also used the music hook-up and stripped all menu cards in restaurants and tea rooms for two weeks before the showing, in addition to using teasers and a heavy stand of paper.

You Can Do This

Give this stunt to your local stationer and cash in on it.

A Chicago concern has been advertising greeting cards with the sender's portrait in half tone. They have covered every drug and stationery store in Chicago and are spreading out into the outlying territory.

Roche on the Job

They had to have samples and the wakeful Dan Roche, the Paramounteer, saw to it that the samples, which form permanent displays in hundreds of windows, carried the pictures of the Paramount stars.

You can work the same stunt, and supply the Paramount thumb nail portrait cuts for the samples, which will reduce the initial expense. If your dealer does not want to undertake half tones, fix it up with the local photographer to supply stamp size photographs. You can horn in one way or the other.

HERE'S LARRY SEMON DRESSED IN LATEST PARIS FASHION

They never heard of "Larry Semon" over there, but as "Zigoto" the Vitagraph comedian is as well known as "Charlot," who is otherwise C. Chaplin.. The playing card on the right-hand poster is a reference to "the ace of comedians"

Selling the Picture to the Public

Southern Enterprise Managers Devise Odd Stunts for "The Affairs of Anatol"

ONE of the most complete campaigns for a picture shown in southern territory was the work of Gerald Gallegher, of the Imperial Theatre, Columbia, S. C., for "The Affairs of Anatol." It was Mr. Gallegher's last campaign in Columbia, for he has been advanced to the publicity department of the Howard Theatre, Atlanta, and he made it a good one.

His campaign was begun nine months ago, when the production was first announced. He knew that he would have it to play and he started right in with slides. These slides were changed with each change of program, sometimes talking of the stars, sometimes of the production and picking odd angles. One stunt was a vote on the title, "The Five Kisses," being the alternative title. He controlled the vote, so it went to "Anatol."

Hooked to the Players

In all of those nine months every appearance of any of the twelve stars advertised was hooked to the big picture, and special bookings were arranged for the weeks immediately preceding the showing for individual pictures of the stars.

Five thousand novelty heralds were placed in practically every magazine sold on the news stands as well as some of the alphabet heralds.

Out of town advertising was done and on the strength of this fact he landed the Southern Railroad on a hook-up, the G. P. A. sending out one sheets to the station agents of the thirty nearest towns, instructing them to post in the station, figuring that it would help passenger traffic business. Nine out-of-town papers were used at a cost of only $46. Eighteen other out-of-town papers printed readers in return for passes.

Car Advertising

Side banners were placed on eleven street cars. After they had been up six hours, the opposition, which regularly had the dash signs, objected and the banners were ordered down. Meanwhile they did their work, and they were later used to get 22 choice street locations.

The house lobby does not lend itself to decoration, but a barrier was built to separate the entrance from the exit side, nominally to handle the standout, but it served to carry a well-painted banner and by arrangement with the police it slightly extended onto the sidewalk, which greatly increased its appeal.

A hoarding was built on the site of a recent fire, the most extensive the city has suffered in ten years, and all who went to see the damage were confrontd by nine three sheets. A similar board was utilized near the opposition.

Used the Telescope

The telescope stunt was picked up from this department and used the last three days. A real instrument was used, trained on a window card in an upper story of a building across the street. It was practically invisible to the naked eye, but hundreds read it.

A new motion picture weekly wrote Mr. Gallegher on the subject of sample copies, offering to supply any number of back numbers. He wrote that he would distribute ten thousand if they would send copies containing "Anatol" stars. These were pasted with stickers and distributed by a company specializing in such work. The same stickers were affixed to magazines and out of town Sunday papers on sale on the local stands.

Merchant Tie-Ups

Form letters were sent merchants who it was desired to tie up and this was followed by a night letter and later by a visit. This unusual approach sold practically all of the firms whose co-operation was desired.

This led to a special supplement of four pages which paid the paper $480. On the same lines, twelve windows were obtained in eight stores.

Jacksonville Hustled

In Jacksonville Phil Gersdorf, of the Arcade Theatre, started a mild campaign as soon as the intention to make the picture had been announced. Several weeks before the showing he obtained an extra set of the Clive three-sheets and had cutouts made for the lobby. Two weeks before he used these in window displays, including hook-ups with a clothing store, a tobacconist and a drug store. One week ahead the cutouts were called back and disposed on the stage. At a proper moment the house was kept dark and the orchestra played a lively air while a spot light picked up each of the cutouts one by one. This was followed by a set of slides telling of the story and the players.

The lobby display was a set of stars, painted in royal purple and lettered in gold with the names of the twelve players, one to each star. Extra advertising, an augmented orchestra, a soloist, 3,000 heralds and 300 window cards were the other factors in putting over to more business on the week than any theatre had done before in Jax.

Personal in Knoxville

At the Riviera Theatre, Knoxville, W. E. Drumbar had to fight the State Fair. Monday it rained, and he got the crowd, but Tuesday and Wednesday it was clear, and the crowd went out to the fair grounds. Thursday Mr. Drumbar started a house-to-house canvass, mapping the city into sections and assigning a pleasing talker to each. This helped some, and the plan commends itself where similar unusual opposition is encountered on any picture.

Memphis a Cleanup

In Memphis the picture did $4,500 better than the previous week at the Palace Theatre. G. E. Brown started six weeks in advance to talk about the play, but never mentioned a playing date until the week before the opening. He figured that if he told his too far in advance, they would forget, so he kept them guessing as long as he could, and it seemed to help the result. It was the first big picture to be played into the Palace and it was handled like a house opening.

Merchants were hooked to a double deck with a puzzle in which a part of the face of a star was given in each space, prizes being offered for the identifications. The day after the opening a second double truck was run for the same advertisers with the completed portraits and the announcement of the winners. The four pages of advertising helped to gain thirty columns of publicity at a cost of $11 for cuts. The house magazine was worked to the limit, slides were liberally employed and with only four ones and four threes the picture was put over, and Mr. Brown writes that but for two rainstorms there would have been nearly a thousand dollars more in the house.

In Asheville

In Asheville the Majestic Theatre used the set of Clive three sheets in store windows and placed another set in front of the Galax, a sister house. A double truck hook-up was run the day before the opening and special news stories were run for three weeks in advance. A three sheet was spotted on the drop for the week preceding the showing.

Photo Souvenirs

In Anderson, S. C., S. S. Wallace, Jr., made a special appeal to the college girls. Monday

TWO EXPLOITATION IDEAS FOR "THE AFFAIRS OF ANATOL" FROM SOUTHERN ENTERPRISES

That on the left is the street car used by the Imperial Theatre, Charlotte, N. C. It was run for two days over the local and interurban tracks. Cutouts of the stars, duly labeled, are pasted to the glass of the windows. On the right is the lobby of the Imperial Theatre Columbus, Ga. For this only frosted lights were used, with strong illumination on the star cutouts

Selling the Picture to the Public

is their afternoon off, so on Saturday he sent each one a miniature photograph of Wallace Reid with a herald. It brought some extra business for the Monday matinee. He had a rubber stamp made for the attraction which he worked on restaurant menus, order pads, and everything else, including his bank deposit slips. He had tack cards all over town and the usual display of lithographs.

A Special Lobby

In Montgomery, Ala., the Empire Theatre trusted largely to a specially decorated lobby, dressed with autumn foliage and potted plants, and nine window hook-ups. The pictorial display was small but 148 inches of display advertising was used with good results.

C. N. Watson, of the Belvedere, Tuscaloosa, Ala., used more than double his usual newspaper display, to carry the set of stories supplied by the Atlanta office, and increased his lithographic order. Six windows were obtained, some of them for two weeks in advance. The lobby was a display of the Clive posters. The extra cost was about one-fifth of the additional returns.

Tripled Business

One of the best gains is reported by C. W. Irvin, of the Strand Theatre, Salisbury, who did three times his usual business. He put a banner across the street; an unusual concession from the city authorities, and got cards into 50 windows, painting 41 other windows. The interurban cars were bannered and a floral lobby was devised. The newspaper splash was largely two quarter pages, followed by the usual spaces. A four-piece orchestra was engaged and made a feature, and everything was done that could emphasize the business of the feature.

H. B. Clark, of the Rialto Theatre, Macon, had to buck a minstrel show on one of his three days, but he came through. The star pictures and a cutout of Reid with the women stars in heart shapes, connected to this cutout with college colors was the lobby appeal.

Chalked the Sidewalks

C. A. Crute, of the Lyric Theatre, Huntsville, Ala., used a perambulator for three days, and chalked 80 sidewalk signs. He ran a co-operative advertisement and got some window showings.

The Victory Theatre, Tampa, used a novelty to start off the campaign. Some two months before the showing a throwaway was gotten out showing Bebe Daniels on one side and a blank space facing. The text ran to the effect that the champion vamp of the films was about to meet her match, and ticket prizes were offered for those who could name the He-vamp who should prove her Waterloo. This opened the advance campaign and cost nothing but the printing and the price of a few tickets.

Used a Car

J. B. Carroll, of the Imperial Theatre, Huntsville, Ala., used a car perambulator which ran over all the lines the Saturday before the opening and the opening day. Thirty-foot banners were on each side with smaller ones on the dashes, and nine cutouts of the stars, each with an identifying legend above, decorated the windows.

A novelty stunt was a hook-in with a newspaper which has an exhibit of printing at the "Made in Carolina Exposition," which supplied an opposition. Type matter was set up and run off on a small press as a means of showing how a newspaper was gotten out, and the material was a reader on "The Affairs of Anatol," which was distributed to the crowds. This got the picture before the greater part of the town.

Used the Hat Stunt

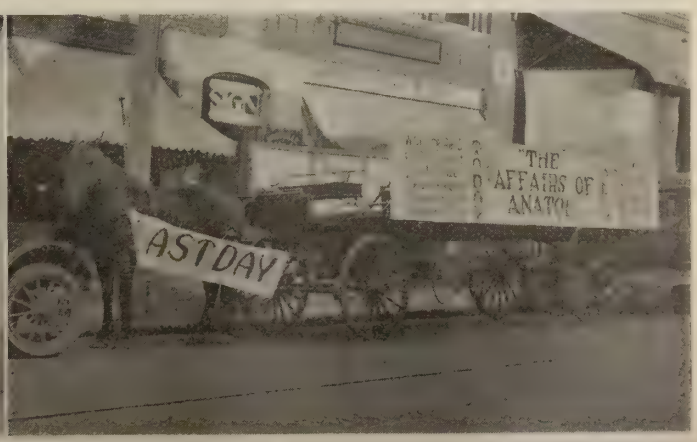
C. B. Wines, of the Rialto Theatre, Columbus, Ga., used the hat for Miss Swanson, originally worked in Richmond. He also gave unusual attention to his lobby. Several co-operative windows were gained, including Reid for a clothing store, Miss Daniels for dry goods, Miss Ayres in a drug store, for toilet preparations, and Wanda Hawley in a housefurnishing window.

Slides were used for two months prior to the showing and were changed semi-weekly.

You may not have booked "The Affairs of Anatol" but you can use these stunts to put over other pictures. Don't look at the title—look at the idea. That is what you can make business with.

PHIL GERSDORF'S LOBBY FOR THE ARCADE THEATRE

This Jacksonville display was one of the best of the exhibits with star names and a set of cutouts. The cutouts were used in several locations and then were rented to the other Florida exhibitors, reducing their cost very markedly



TWO MORE DISPLAYS WHICH HELPED PUT OVER THE BIG PARAMOUNT PRODUCTION IN THE SOUTHERN TERRITORY

The Empire Theatre, Montgomery, pinned its faith to the elaborate autumn lobby with gorgeous colored leaves and potted plants. It made a strong appeal to those most likely to enjoy "The Affairs of Anatol," but it brought others in. The Imperial Theatre, Huntsville, Ala., used a perambulator among other things, and kept it out for three days, with a "last day" banner added at the conclusion of the run

Selling the Picture to the Public

Gave Marquise Cutouts Ride Around the Town

We have told before of the troubles E. E. Collins, of the Opera House, Greenville, Texas, has with his side street theatre, and how he makes a false front at the end of the street, to pull them in from the main alley.

When he got "The Affairs of Anatol," he cut out the Clive posters and mounted them singly. Then he loaded them on a float and took them out to see the town.

COLLINS' HALL OF FAME

When he got back to the theatre, he put them along the sidewalk, in single file, but even that took up too much room, so he skied them atop the awning, as is shown in the smaller cut, and got a double effect.

Won on the Red

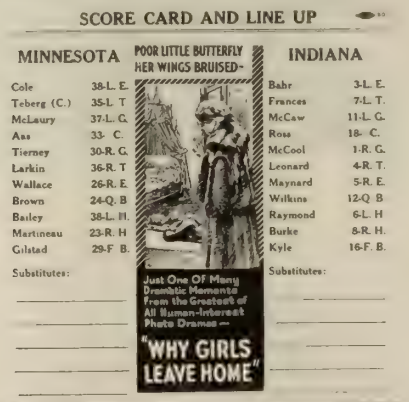
Looking around for something to put over "The Great Moment" at De Pauw, Ind., the "Y" Theatre decided upon a red ink edition and called in Oscar Kantner to help persuade the newspaper people.

The Paramounteer hustled down from Indianapolis with his scrap books to prove that the stunt had been done time and again without putting the newspapers out of business, so the Daily Banner streaked the entire front page with a light red which did not interfere with the reading of the text beneath. It gave business a great boost at comparatively small expense.

Free Football Scores Caused Incipient Riot

Free score cards for the Minnesota-Indiana football game at Minneapolis caused a near riot at the game and although 5,000 had been provided, as many more could have been given out.

The cards were issued by the Blue Mouse Theatre to advertise "Why Girls Leave Home," and the Warner Brothers' attraction might be supposed to appeal to a college crowd.



Blue Mouse - Minneapolis - Now Playing

THE SCORE CARD

The face was printed up with the line-up, the players being divided by one of the single column cuts from the press book. Below was the information that the picture was playing at the Blue Mouse. The reverse of the card was the score card proper with another legend for the attraction.

P. T. A. IS AN OFFICE ESSENTIAL

Vote on Dual Role Helps "Fauntleroy"

An odd scheme for helping to put over Mary Pickford in "Little Lord Fauntleroy" was worked at the Howard Theatre, Atlanta, on the suggestion of a special representative of the United Artists. The scheme is simple, and can be worked in any house.

Pink and White Ballots

It is a voting contest on the merits of Miss Pickford in the dual roles of mother and child in the well-known play. As worked at the Howard, there was a large ballot box in the lobby and a supply of white and pink ballots. The pink were for the child role and the white for the part of the mother.

THE HOWARD BALLOT BOX

There were no prizes offered, and the interest lay solely in the question raised, but the house got solidly behind the idea and persuaded the daily papers to show an interest in the result.

In consequence all Atlanta was divided into "Dearest" and "Cedric" camps, and the partisans were strenuous in their activities. People saw the play just to be able to express an opinion on a question everyone was discussing.

Cruelty to a Kid

The house also used a boy in the familiar Fauntleroy suit to hand out programs, but we refuse to print that photograph. Some day the kid will grow up, maybe into a real man, and he will not want any of the prints to be pulled on him in case he runs for President of the United States as is the privilege of any regular boy. There was a time it might have been all right, but it is cruelty to children to put a half-grown kid into a velvet suit like that in these days of the boy scouts.

This Tractor Drew

Just to prove that the Fordson tractors can draw, C. B. Grimes, of the Rialto Theatre, Columbus, Ga., sent one around the streets lettered, "The Fordson is a Hell Digger. So is Wally Reid. The Rialto, today." This was sent all around town the first day of the showing and held in the lobby the second day, when a cutout of Reid was placed on the driver's seat.

It cost only one dollar for a sign and it helped business about 15 per cent. The tractor cost nothing, for the agents knew that the theatre hook-up would help advertise the tractor, too.

COLLINS' MARQUISE CUTOUTS TOOK A RIDE AROUND TOWN

He cut out the Clive posters for "The Affairs of Anatol" and then decorated a float. After the parade he hoisted them to the roof of the awning leading to his side street house, and they brought people to the box office

Selling the Picture to the Public

A. C. COWLES BUILT HIS OWN "DANGEROUS CURVES"

He built a road right across the entrance to the Rex Theatre, Spartanburg, and made as dangerous a curve as even Rupert Hughes could ask to sell attention for this Goldwyn production. It's a brand new idea. Take a good look!

Built His Own Road With Dangerous Curves

Getting something entirely new is infrequent, but A. C. Cowles, of the Rex Theatre, Spartanburg, got just that when he built a roadway in miniature straight across the front of the lobby entrance, with a large toy automobile navigating a graveled road winding through a dirt foundation with huge rocks for hills. The "trees" were rather sketchy, but the rest is excellent.

On "Love's Highway"

The monuments, which run clear up to the box office, are labeled "Love's Highway," while the traffic targets, which are used between, carry selling lines from the press book and the title.

This is the most novel stunt we have seen used yet for "Dangerous Curve Ahead" and is even better than the railroad track idea; though that works better for wide and shallow lobbies.

In the Rex lobby there were entrances at the side which could be used, so there was no necessity for stepping over the exhibit, but in a wider lobby, with no side doors, this can be built into one corner, though it will not then have the striking effect which comes from building straight across. The same idea can be worked for window displays; particularly in automobile agencies.

Bill Robson Smashes An Ancient Precedent

One of the hardest things to get hold of are the "received" blanks of the telegraph companies. It is practically impossible to get hold of them because it is feared that they may fall into unscrupulous hands and get the company into damage suits.

When Bill Robson, the Pittsburgh Paramounteer, had a bright idea, he had to get the help of Dick Jennings, the manager of the Grand Theatre, Greenville, Pa., before he could get hold of the 500 received blanks necessary to the scheme.

These were printed up with a Los Angeles date line and carried a message reading: "See 'The Affairs of Anatol' at the Grand Theatre. It is the costliest picture ever made. Thirteen stars in it. Wallace Reid."

At the bottom was a small box stating that the recipient could get a free admission by presenting the telegram at the box office. Then Bill got a big display story in the paper telling how a city directory had been sent to Wallace Reid in Los Angeles, from which he had picked the five hundred names. It made a great dog story and had everyone talking.

The telegrams, of course, were delivered by the regular uniformed messengers.

Made Roberts' Cigars Sell Thirty Windows

Nick Ayer, publicity man for Roth and Partington's houses in San Francisco, worked with Wayland Taylor, the Paramounteer, in a stunt which brought thirty window displays in as many United Cigar Stores. They persuaded the sales manager that the Paramount character star smoked a brand the United handled, and they got out a supply of posters stating that in "The Affairs of Anatol" Roberts smoked this brand and registers real joy.

Out of Town, Too

It made a splash in every United store in San Francisco, and these were all hand-picked locations. There were too many printed for local use, and Taylor had these sent to the stores in the smaller towns to be used when "Anatol" hits those centres.

You can lie a little, if you cannot hook the United, for the Roberts smoke is as much a trade mark as it used to be with William Gillette.

Max Has Arrived

Max Doolittle, Paramounteer for the Des Moines district, has been transferred to New York to take charge of the Criterion Theatre, the Paramount production house.

The Criterion, originally known as the Lyric, when Oscar Hammerstein opened the house in 1897, has been dead since its stillbirth save for an occasional attraction. If Max falls down, he can join the innumerable caravan of ex-managers without a sense of shame. If he can put the house over, he will achieve a triumph. We think that Max will at least give a good account of himself in the new job.

TWO OF THE PAINTINGS WHICH LINED THE CAPITOL LOBBY

Anniversary Week, which was also Goldwyn Week through the country, brought out an unusual display at the New York home of the Goldwyn pictures. The lobby display was unusually elaborate and served to give emphasis to the festival

Selling the Picture to the Public

Highly Ornamental Front Sold Fairbanks' Drama

Selling Douglas Fairbanks in "The Three Musketeers" with a more than usually elaborate lobby was the idea of the Du Quesne Theatre, Pittsburgh.

The house has an awning running the full front of the wide entrance, and the face of this was covered with a sign lettered with the star and title. The centre was occupied by a painting of two musketeers with raised swords, one on either side of a portrait of the star in a medallion. Above this was a shield of ermine and the fleur de lys. The fire escape balconies on either side were occupied by paintings of recumbent clowns with paper hoops on which were lettered the showing times and the fact that all seats were reserved.

All Red, White and Blue

The entire front of the building was gorgeous with the tri-color, and this decoration was carried right up to the cornice.

Along the sidewalk was a display of stills and one-sheets, and even the posts supporting the awning carried insert boxes.

The result was a large business for two weeks, with plenty of pickings left for the second run houses.

THIS ELABORATE FRONT MADE BUSINESS IN PITTSBURGH

The entire front of the Du Queene Theatre was draped with the tri-color of America and France, and the marquise front was elaborate above the usual display, helping to put over the suggestion of the importance of the United Artists' release

Automobile in Lobby Had Dangerous Curves

Several pictures lately have cleaned up with automobiles on lobby display and Oscar White, of the Rex Theatre, Sumter, S. C., worked one for "Dangerous Curve Ahead."

He borrowed the car from a local agent and it was run down to the theatre during the shopping hours, when the crowds were the largest. When the boat was bumped up on the sidewalk and into the lobby, a large crowd gathered, supposing that the car was out of control and had run wild.

Sold the Watchers

But when Mr. White came out with an armful of ribbons and began to dress the car up, they began to suspect an advertisement, but still they hung around to see what was up. He got the three dollars the stunt cost in the tickets sold to people who hung around the lobby until show time.

Agency Got a Sign

The cards read: "Just Married," "Dangerous Curve Ahead," "Smile. Let All Your Troubles Be Little Ones," "Give Me Strength" and "Their First Offense." On the running board the automobile agency announced that it had a roadster and a touring car for sale below cost. That paid them for the trouble of setting the car in place and taking it home again.

On the targets at the top the messages picked up lines from the Goldwyn press book, all ending with the title of the play.

The only cost was for the cards, the ribbon and some rice scattered about the car, and three dollars covered this.

THIS AUTOMOBILE WAS KEPT FROM "DANGEROUS CURVES"

There were no curves in the lobby of the Rex Theatre, Sumter, S. C., so the car and its cutout passenger were safe as in the garage. The stunt cost the management only three dollars, for an advertising card paid the rest of the expense

Paramounteer Greene Gets Window Angle

The whole science of window grabbing was exposed by Fred V. Greene, New York Paramounteer, in a recent exploitation stunt. He passed a restaurant to the window of which was affixed one of the news service half tones common all over the country.

He dropped in and asked the proprietor why he paid money for the news picture.

The boss replied that he needed something unusual to get the attention of the passer-by. If he puts out a display of meats and vegetables in his window, and nothing else, he had what anyone expected of a restaurant. The photograph was something different—foreign. It did not belong there, so it attracted attention.

People stopped to look at it, and the real window display grabbed them before they turned away. The proprietor was certain that the service paid him because he had seen pedestrians come to a dead stop, look at the picture, follow with an inspection of the window and walk in. Nine times out of ten they ordered something which was on display in the window.

Then Greene offered him a more attractive display; something to be set into the very centre of the food display—and at no cost—and the proprietor saw the point.

That is the entire mechanism of buying windows. Make the owner see that your display will attract attention to his display. Prove that you are not trying to get something for nothing, and you can get almost any window in town. But don't ask for a window. Buy it.

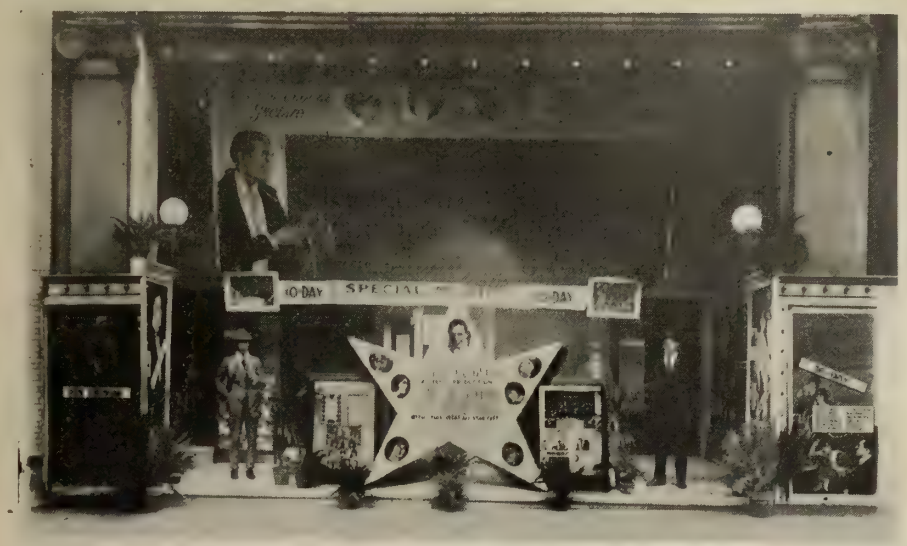
Sold "After the Show"

Albert Boasberg, the Detroit Paramounteer, invented a universal stunt when he persuaded the Boody Cafe, Toledo, to erect a board for a six sheet for "After the Show" with this text:

"Paramount presents a William De Mille production, 'After the Show.' After the show come to the Chinese Gardens."

Any town large enough to support a picture theatre has at least a lunch wagon to which this appeal can be fastened.

Selling the Picture to the Public



PINNING THE PALMS ON "THE AFFAIRS OF ANATOL"

Over in France it means distinction when you get the palms—symbols of victory—but it meant something—business—when the Lyric Theatre, McKeesport, Pa., dressed its "Anatol" lobby with palms and potted plants

Potted Palms Display Put "Anatol" Over Big

Charles Eggers, of the Lyric Theatre, McKeesport, Pa., believes that an attractive lobby is half the battle, and he did his best for "The Affairs of Anatol" when he played that Paramount super-picture.

A large star cutout with pictures of Reid and the six women stars formed the centrepiece with frames of stills at either side. All around were potted palms and flowering plants, even on top of the corner boards, and above was a large banner naming all of the twelve stars.

The photograph is rather a poor one and does not do justice to the arrangement, but the general idea can be gathered. It is worthy of note that all over the country the more elegant the display, the better the picture has gone over, for this type of lobby appeals most strongly to those whom the picture will make its most forceful appeal.

Bill Robson, the Pittsburgh Paramounteer, helped to frame up this excellent showing.

Startling Posters Helped Over a Run

A set of four block one sheets did more for "The Iron Trail," a Bennett Pictures Corporation production shown at the Strand Theatres in New York and Brooklyn, than any number of colored lithographs could have done.

This was the first Bennett production to be put over by United Artists, and the producers wanted it to get over strong. Space was taken on the boards in the subway and on the elevated stations, and a series of four block posters were used.

The first was that headed "Notice." It was plain black on white and in no way suggested the usual show printing. Many people came to the conclusion that the "Iron Trail" was an opposition order to the Ku Klux, and that the "Rex" was the chief officer instead of being the given name of the author—Rex Beach.

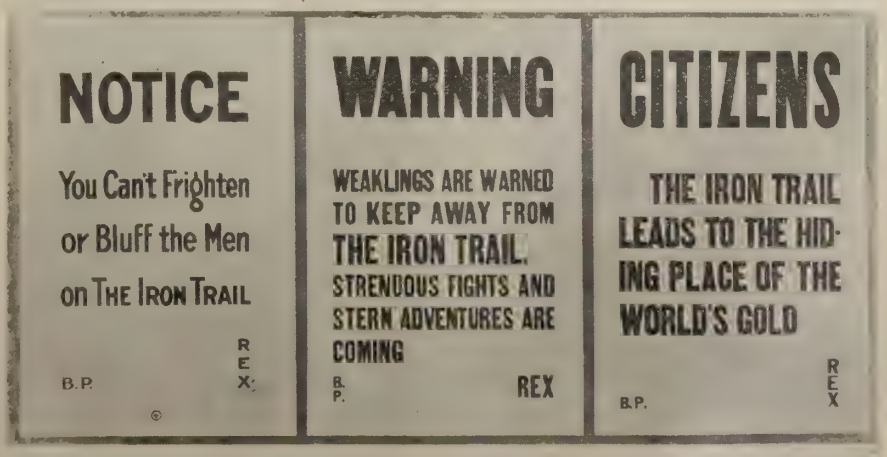
It was just at a time when two local papers were falling over themselves in an effort to abolish the Klan by Act of Congress and it was not surprising that readers accepted this as propaganda literature.

The second week the right hand poster replaced the first, and the "Warning" followed the third week. The fourth week the same boards were covered with similar style posters advertising the run at the New York Strand.

The campaign can be spaced two days apart where boards are scarce, and will work perhaps even better.

This is not one of the advertising aids offered by United Artists. The sheets must be locally printed, but they are inexpensive and bring results worth while.

You don't have to wait for an exploitation man to come along to put over stunts. Some of the best work is done by managers who never saw an exploitation man. They read this department and adapt the suggestions to their own use, often getting a better result than was gained by the originator. Any one can stunt if he only tries.



MANY THOUGHT "B.P." A COUSIN TO THE "K.K.K."

But it wasn't. "B.P." stood for "Bennett Pictures," and appeared on one-sheets on the New York elevated and subway stations to put over the first Bennett release through United Artists at the New York and Brooklyn Strands

Collared the Business With Strange Laundry

Ever get a bundle from the laundry and find in it a collar that was too large or too small to fit your neck? And did you ever pre-release a bunch of cuss words while you were looking to see the laundry marks? You bet you have.

And it happened to every man in Battle Creek, Mich., who was sufficiently affluent to send his duds to the steam laundry, and when he gave it the second time over he found printed on the inside:

"If you want to laff
"Necks Weak
"Go see Paramount's
" 'King, Queen, Joker'
"Majestic Theatre."

It was all a part of a Boasberg stunt. The Paramount gave a collar matinee when the only admission was a soiled collar, no age limit. These were printed up with the legend and later placed in every bundle of laundry sent home the week of the showing from the leading collar cleaners. A circus parade never gained greater interest. It was literally the talk of the town.

Playing Cards Open "Molly O" Hook-ups

One of the outstanding features of the "Mickey" campaign was the variety of hook-ups arranged for the Mabel Normand production, from the phonograph and music rolls through toques to toothpicks.

Profiting by that experience, an even more elaborate campaign is being laid out for the same star in "Molly O." According to Arthur Brillant they have hooked to almost everything except coffins, and the first fruits of his labors are to be found in the actual production of the "Molly O Playing Cards."

Sennett the Ace

In these the Queens are individual poses of Miss Normand, while the Jacks and Kings are scene poses and the Joker is also a portrait of the star, while Mack Sennett is found on the ace of spades. The cards are a high quality linen finish, with gold edges, and should have a ready sale.

Better start a card catalogue, for this is only the commencement.

Selling the Picture to the Public

Rural Bands Again for "Way Down East"

William K. Mitchell, who used to run Loew's Uptown Theatre in Toronto, is now at Fox's Washington, Paterson, N. J. He had "Way Down East" for a two weeks' run and wanted to put it over for a cleanup. He realized that he could not reach everyone with his newspaper advertising, so he hired the boys' band from a local school, loaded them onto a hay rick and sent them around town to toot their heads off.

It cost only $50, including the village choir cutouts from the 24-sheets placed on either side of the rack. You cannot see this detail very well in the cut, for the photograph is too grey, but it is there, and it helped to give color to the display.

One good angle was that hiring the band of a school got all of the pupils of that school interested, and this spread to the other schools. The results were much better than would have followed the hiring of a regular band, for it gave an added touch to the interest.

RURAL BANDS GET MORE CHANCES AT JOBS

William K. Mitchell, of Fox's American Theatre, Paterson, hired a school boys' band and a hayrick to circulate around in the Silk City for "Way Down East" when that United Artists' attraction played a big two weeks' run

Banks on Twenty-fours

Gibson, N. M., is a small town, but L. M. Kuhn, who manages the Gibson Theatre, does not think it is too small for a 24-sheet. To the contrary, he argues that the smaller the town the bigger the drag.

He found that out the other day when he imported his first 24-sheet—one for Viola Dana in "Home Stuff." It broke all records for business and now Kuhn is going to have a big sheet for every important picture, for one sheet will reach the entire town and make more of a flash than half a dozen sixes.

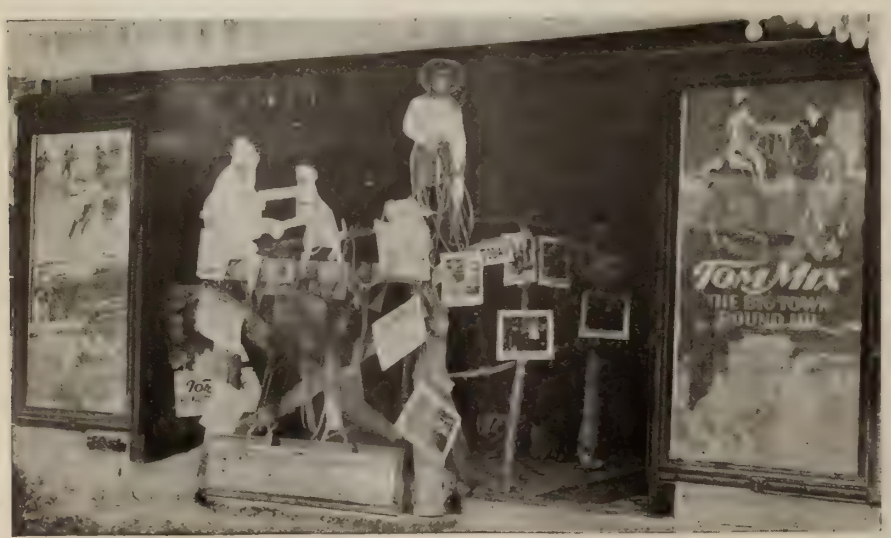
Characteristic Design for His Tom Mix Lobby

Naturally you do not advertise Tom Mix by effecting a cosmetic hook-up with the corner druggist, but H. L. Hartman, of the Cover Theatre, Fort Morgan, Colorado, did the thing up brown when he announced the Fox star in "The Big Town Round-Up."

The standing cutout figure carries a real rope rita, the noose of which is around the neck of the dog cutout at the left, this being from the paper for one of the animal comedies, as the squatting figure is that of one of our monkey comedians, evidently the added feature. A saddle is hung from the logs, together with the rest of the outfit, and catches the eye in actuality better than it does in the photograph, where it does not have the advantage of color.

Such a display can be arranged with a minimum of expense, if you can find a western saddle, and this should not be as difficult as it was in the pre-war days, for the McClellan tree is more common in the east.

It is inexpensive, showy, and gets the cutout figure so far above the heads of a crowd that it cannot be overlooked.



GETTING THINGS ALL MIXED UP IN COLORADO

H. L. Hartman, manager of the Cover Theatre, devised this elaborate display for the riding star of the Fox outfit in "The Big Town Round-Up." It would make even more

Exploiting "Enchantment"

Hal Hodes, exploitation man for Cosmopolitan pictures, has hit upon a really valuable exploitation stunt for Marion Davies in "Enchantment," a Paramount release.

The picture is notable for its sumptuous mounting and elaborate costuming. This almost overshadows the story. To emphasize this point, he has prepared a four-page folder, the outside with an elaborate cover design and a strong back page illustrated advertisement. Inside is a Marion Davies doll with five extra costumes, four hats and a crown, which can be cut out for paper doll play. Given to the children, the message reaches the mothers. It drives home the idea as no newspaper advertising could, for a woman glances at an advertisement, but the kiddie plays with her dolls perhaps for hours.

It worked very successfully at the Rivoli, New York, and will make a great souvenir matinee stunt the week before "Enchantment" is shown.

Makes Big Prize Offer for Best Ticket Sales

William Goldman, of the Famous Players Missouri Corporation, is offering more than $5,000 in prizes to the hundred persons selling the greatest number of tickets to the Missouri and Delmonte Theatres between now and December 24.

The prizes are savings bank accounts with one of the large local banks, and the first prize is $1,500. Others are $1,200, $800, $500, $400, $250, $250, $175, $150 and $100. The other 90 prizes are fifteen per cent. of the sales by the contestant. A special discount is given on books of tickets.

The idea is a drive to offset the bad business just before the holidays, and with such prizes

Selling the Picture to the Public

THIS LOG CABIN HAS AN AIRPLANE AND A MOON

H. B. Clark, manager of theatres in Macon, Ga., for Southern Enterprises, devised a box office for the Capitol Theatre which cost only ten dollars and put the F. B. Warren attraction over to a twenty per cent. increase

An Airplane Hummed Over This Log Cabin

H. B. Clarke, manager of theatres in Macon, Ga., for Southern Enterprises, built a log cabin entrance for F. B. Warren Company's production of Nell Shipman's, "The Girl From God's Country." There were real skins upon the cabin walls, and a jug that might have been regarded as suspicious a few years ago. A live coon on a chain was above the door.

Over the cabin hung a stage moon, and an airplane buzzed in a limited circle, the soft drone of the motor supplying the needed touch of sound Figure cutouts on either side completed the display.

It was a better than average attempt and yet the entire display cost only ten dollars and brought many times its cost in increased business.

The introduction of a moon box is something new in the log cabin idea. It would help to add a blue sky, though here the moon shone in a firmament of window panes.

It costs money to make a painted cabin, but it costs little to get edge boards from the saw mill and built one of your own. You can almost always locate a saw mill in the smaller towns and the boards may be had at the cost of kindling wood.

Philippine Lobby Is Much Like Our Own

Picture theatres look pretty much alike, no matter where they may be located. This cut of the lobby of the Lyric Theatre, Manila, might well be some southern theatre here in the States for all the essential points of difference.

About the only novelty is the central entrance to the balcony seats, as shown in the photograph. There is also an excellent idea for the showing of twenty-four sheet posters at the rear of the entrance, one being used for a serial and the other for a coming attraction. The lobby frames are nicely displayed and the entire effect is clean and inviting.

The Lyric is under the ownership of Frank and Goulette, Inc., of which O. S. Cole is vice-president and secretary.

Earned Their Prizes on Identification Stunt

Fifty portraits of Paramount stars were placed in a window in a Toledo jewelry store in connection with a picture frame sale. The portraits were numbered, but not otherwise identified. Originally Albert Boasberg, Paramounteer, intended to offer one prize, a season ticket to the Temple Theatre, for the most complete identification, but the Valentine and Princess Theatres wanted to come in, so the list of prizes was enlarged.

THE PORTRAIT DISPLAY

Six prizes were offered and anyone who could identify all of the portraits was certainly entitled to some reward, yet a surprisingly large number of almost perfect lists was turned in.

LIGHT AND AIRY LOBBIES ARE NEEDED IN THE PHILIPPINES

This cut shows the Lyric Theatre, Manila, owned by France & Goulette, Inc. The stairway in the centre leads to the balcony, the entrance to the lower floor being on the extreme right. Apparently there are box offices on either side

Selling the Picture to the Public

Combination Reverse Gives Good Results

This three sevens from Cleveland shows a good example of reverse frame broken with line cuts. When the same idea is tried in half tones the result is generally something to be regretted, but line works well if the lines are clean cut and forceful, and this artist has made his lines tell. He does not attempt to mess up the black with a lot of type. He uses it for a frame—as it should be used—but he decorates the frame and then does his selling with type, which is better able to talk. The chief thing to be observed is the manner in which he gets his cuts over. There is not a line lost; not even the back of the head of the man in the automobile, for a high light strikes that and preserves the line. It is an excellent example of how the work should be done, and we get very few as good. It covers two houses, the Circle and the Strand, with a panel below for a third house, the Orpheum, with a different bill. It's a busy little three sevens, but it is all there.

A GOOD COMBINATION

—P. T. A.—

Black Diamonds Sold Dorothy Dalton Play

Loew's Hippodrome, Baltimore, evolved a good display form for Dorothy Dalton in "Behind Masks." It is a good general form applicable to any play, since there is no special allusion in the form, which is merely an attractor. The diamond gives an unusual shape, therefore it will be noticed. The material talk is in the white enclosure where it will be easy to read, and the large lettering of star and title makes the reverse perfectly safe to handle. One clever point is that the scroll is set slightly apart from the rest of the reverse, which gives it a far greater individuality than it would have had were the lettering merely a part of the reverse cut without a break. That little patch of white makes all the difference between a good and a poor layout. It evidently he knew that a solid black would not be as good as that broken line. For a simple effect, this will want a lot of beating. Any departure from the usual square or oblong display is good, the circle being best. This shape, with easily read lines, will be found excellent. A half tone might be used in the white space, but line with a black paneling is better because it is more in harmony with the general idea, and a half tone would weaken the effect. Whoever evolved that design has apparently studied advertising as well as art work.

A NOVEL DISPLAY FORM

—P. T. A.—

Made the Big Moment the Chief Attractor

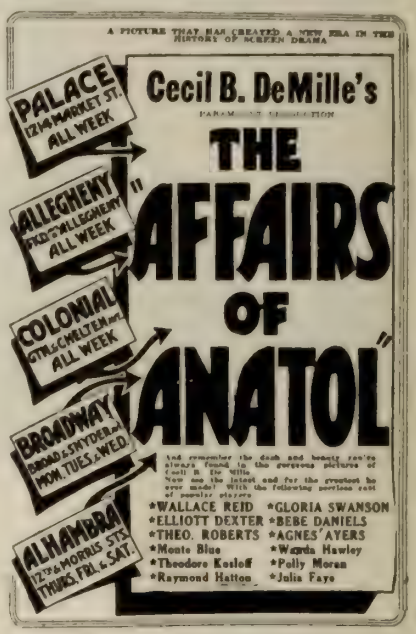
Three hundred lines is a lot of space to take for any attraction in a Chicago paper, and particularly for one which has been running for a couple of weeks, but "Over the Hill," which is running at Woods Theatre, got one hundred lines across three and most of it was cut, for the big moment of the play is all they seek to sell and they play this up with cut and text alike. You have to see it in the page to get an idea of how it kills all the rest of the displays, but you can appreciate the strength of the lines in the pose from this reproduction. Selecting the big moment of a play for the attractor is by no means new. The only trouble is that too often this means a clinch, and that does not offer novelty, "Over the Hill" is something different, and it yields a very satisfactory attractor. A lot could have been said about this Fox production, but if you can get a reader interested in one big point, you probably have him sold as well as though you gave him all the details of the production and threw in the cast. Over eagerness sometimes defeats the very end aimed at and gives the reader so much that he is sold on nothing. Didn't you ever go into a restaurant where they had so many things on the bill of fare that you could find nothing to eat? It is the same idea with an advertisement. If you try to sell too much, you do not sell any particular point. The reader will admit that it must be a big production, but he does not tell himself that he must see it, because the appeal is too varied to be individual. This is a point too often overlooked, and this advertisement admirably illustrates the method of selling one thing and selling it well.

"You Hypocrite!"
"I'm the Black Sheep but YOU Stole My Money and Sent Our Mother to the Poorhouse!"
"Now I'll Drag You Over the Hill Inch by Inch to Her Feet"
This is the Thunderous, Thrilling Climax to William Fox's Wonder Picture
OVER THE HILL
CONTINUOUS FROM 11 A.M. TO 11 P.M.
WOODS THEATRE

A DOMINATING DISPLAY

Philadelphia Employs a New Multiple Form

Five of the Stanley houses in Philadelphia had "The Affairs of Anatol" for a second run, and the result was that the space generally allotted the individual attractions was all given to the single announcement, with side tags for each house. It overshadowed the first run at the Stanley, and dominated the picture space.


A PICTURE THAT HAS CREATED A NEW ERA IN THE HISTORY OF SCREEN DRAMA
PALACE 12TH & MARKET STS. ALL WEEK
ALLEGHENY 5TH & ALLEGHENY ALL WEEK
COLONIAL 5TH, CHELTEN AVE. ALL WEEK
BROADWAY BROAD & SNYDER AVS. MON. TUES. & WED.
ALHAMBRA 12TH & MORRIS STS. THURS. FRI. & SAT.
Cecil B. DeMille's
THE AFFAIRS OF ANATOL
*WALLACE REID *GLORIA SWANSON
*ELLIOTT DEXTER *BEBE DANIELS
*THEO. ROBERTS *AGNES AYERS
*Monte Blue *Wanda Hawley
*Theodore Kosloff *Polly Moran
*Raymond Hatton *Julia Faye

THE STANLEY FIVE

This is a better style, we think, than the dual signature sometimes used where two houses are advertised in one space. It will not work in this precise form, but the idea is capable of adaptation. This is 88 lines by two, but with most of the displays much smaller, it stood out on the page above all else. The first three houses had a print all the week, while the last two split the week. The Stanley ads have not come back to the standard of last spring, but every little while there is some evidence that the advertising department is there and ready.

—P. T. A.—

Glaser's Good Work

Will J. Glaser, of the Grand Theatre, Faribault, Minn., sends in some samples of his monthly programs on six page railroad style folders. They are good enough to reproduce, but they are printed on color paper and would raise a riot at the engraver's. Perhaps Mr. Glaser will send you one if you accompany your request with a stamped and self addressed return envelope. If you are looking for a compact full month program, Mr. Glaser has an excellent model. He gets twenty-two changes of program on one side of a sheet 8¼ by 11 inches, and has the other side for general advertisement. He always has something to say on the other side, and realizes that he must sell the house idea as strongly as he sells his pictures. One good paragraph reads: "When you especially like—or dislike—something that you see at the Grand, won't you take the trouble to tell us? You'll be doing that much to help us please you better the next time you come—for the expressed preferences of our patrons ar never carelessly dismissed." That's a wholesome, sincere sort of appeal bound to have its effect.

Selling the Picture to the Public

Gordon Keeps the Text Where It Can Be Found

The Gordon theatres, Boston, sometimes letter in on black panels, but generally when they do, it does not matter whether the text can be read or not. They know that it is not likely it will be read, so they put the big appeal into type and set it where everyone can read it without eye strain. If you went to see the rest, there is nothing to hold you back, but you do not have to read it to be any more sold. In this display for Anita Stewart in "Playthings of Destiny" at the Olympia, the name and title are carried in a reverse panel and between the two is "in the great drama of human pawns on the matrimonial chessboard." That's a nice line, but it does not have to

GORDON'S
OLYMPIA Washington St.
YOU'LL SEE
A great Arctic Blizzard and a ripping cyclonic Tornado pacing with the cyclonic love of a girl for two husbands.
ANITA STEWART
IN THE GREAT DRAMA OF HUMAN PAWNS ON A MATRIMONIAL CHESS BOARD
"PLAYTHINGS of DESTINY"
A Heap of Thrills From Canadian Hills to Southern Seas
With GREAT CAST
Including
Little Dickie Hendrick
Herbert Rawlinson
Wm. Y. Hong
5 UNUSUALLY BIG VAUDEVILLE ACTS
Including
LOVENBERG SISTERS and HIME NEARY
JEROME & ALBRIGHT
TOM MARTIN & CO.
SUNDAY CONCERT TODAY
3.30 to 10.30
FREE AUTO PARKING
On Beach St. Just Around Corner

A BOSTON SET-UP

be read to persuade you to buy a ticket. You are as apt to buy on the "You'll see" line. If you read the rest, so much the better, but they have your money and just threw in the other to make it look nice. This reproduction as about half size, for the original is 60 lines across two. The Gordon houses do not buy large spaces because it is not necessary. They sell on what they print and do not waste money on extra lines unless they have an extra attraction, but they tell a lot in the space, and these days they tell it in type instead of hand lettering, and get more for their money.

—*P. T. A.*—

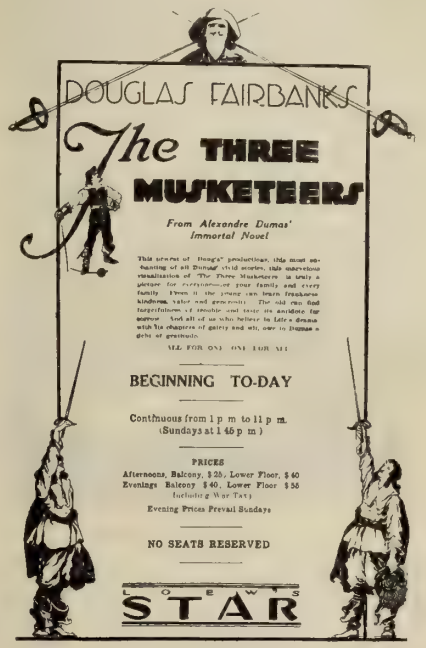
Saving Money

The most economical way of doing a thing is to pay enough money to insure that the work will be well done. Don't waste your own time with the press work if you can find someone who can do it properly, and you will always be able to find someone who will be glad to do the work for comparatively little money if they can do it on the side. Often this will be some reporter in the smaller towns, and in the cities you can at least find someone who is able to write better than you can. Sometimes from ten to twenty-five dollars paid out for press work will bring you in more money than a hundred dollars invested in films. The way to save money is to spend money intelligently.

P. T. A.

Made Graceful Display for "Three Musketeers"

Col. James Thompson took extra space for this display for "The Three Musketeers' and got one of the most graceful displays the subject has yet been given. Most of the theatres have used the spirited poses from the play in as large a measure as possible and have used black types to fight the noise the clashing swords made. Col. Thompson has only one large line, because he has nothing to fight, and the rest of the display is as trim and neat as a little girl in a white dress after her Saturday



A PRETTY FAIRBANKS AD

bath. There is more selling talk than most of the displays use, and yet there is no heavy type employed, for in Rochester the Strand ad runs on a page with reading and does not have to fight down a lot of block display, but even where the advertisement set on a page with the blackest sort of types, it would still more than hold its own. It can run in any company and fight the best and worst of them because it has individuality and is apt to be the first thing seen on the page, no matter where it may be set. It might have looked better with the main bank in ten point and the others skimped a little, but it looks well as it stands and creates the impression of something very much out of the ordinary.

—*P. T. A.*—

This Simple Layout Better Than Drawing

Pola Negri is late in coming to Cleveland, due to some booking tangle. She arrived after the Loew houses had cut down to quarter pages in type in place of the elaborate half pages once used, but she did not suffer by the delay, for no painted half page could have given her any better display than this all type quarter. The triangle with the head of the apex is something new. It is not artistic, but it is striking; more striking than would be a

Loew's STATE AND PARK
ONE WEEK ONLY—BEGINNING TODAY
A Mighty Epic of the Screen—Thrilling Beyond Words
Owing to the Length of the Production "Passion" Will Constitute the Entire Performance
The Love Story of All Love Stories
The Intimate Romance of A Wonder Woman
"PASSION"
With
POLA NEGRI
And Cast of 5,000
OUR USUAL PRICES
POLA NEGRI
as "DUBARRY"
in
"PASSION"
You'll NEVER, NEVER Forget Her!

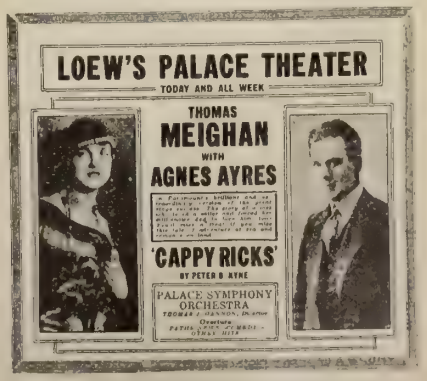
A CLEVELAND QUARTER

full length figure. Mr. Maloney has gained a highly effective display without having to say too much and without having said too little. He gets a few sentences and let them stick, being sure that they are sentences that will sell the idea. This space covers two houses, so neither has to pay an excessive bill for display considering what it gains in result. The advertisement is set into the page so that the right hand margin rests against a similar space for another house in the chain. This gives added value to the use of the white space at the right. Apparently this was planned, since the management had the disposal of the entire space and could say just where it was to be placed. It not only helped the "Passion" space, but it gave a better chance to the companion quarter against which it was set.

—*P. T. A.*—

Oblong Panels Please in Washington Layout

For Cappy Ricks the Palace Theatre, Washington, did not strive for a brilliant design, but built up the display around a pair of oblong



A WASHINGTON DISPLAY

cuts of the star and his leading woman. A light paneling of parallel rule was the only ornamentation, yet the whole made an excellent impression in eighty lines across three. Now and then there comes a time when the

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Selling the Picture to the Public

novelties seem to be exhausted and the artist can think of nothing new. That is a time when a good conventional layout will often look better than the flossiest stuff the artist can devise. It is as much of a novelty as a novelty layout would be on a hackneyed page. This is very neatly framed, and we think it one of the best Loew displays in some time, and yet the artist never got a look in.

—P. T. A.—

Sinks His Title to Sell On a Picture

Nelson B. Bell does not hold that it is necessary to play up the title above all other things in the advertisement. Recently they had "The Child Thou Gavest Me" and he felt that the picture of the boy would sell more tickets than the title, so he played that up, and the title went down almost to the bottom of the display. He worked up the picture and flanked this with the names of the four star players, throwing in Stone and Desmond in inserts for good measure, and probably he could have sold without a title at all, but he felt he must observe the conventions. We do not always agree

FEATURING A PICTURE

with Mr. Bell, but he does good work on the Metropolitan spaces, no matter what may be said of the smaller houses. Most of his recent stuff drops too far down the column to be reproduced, for he has gone to the deep three for a permanency, apparently, but he lays most of his work nicely and often gets some kinks that are new. It's a pity you cannot read that small type. It's some language. McCormack at his best never did better.

—P. T. A.—

Effective Drawing Does Most Selling

Here is a very simple display from the Metropolitan, Cleveland. There is no selling talk, for you don't have to sell Mix. People go to see him and do not care much what he has in the way of a play, feeling that his stunts will prove entertaining. For that reason the house simply announces the star and the title and the fact that it is the first of this season's crop. More would be a waste of words, and the space is better taken for a well done drawing to suggest the Western atmosphere and catch the eye of those most likely to be sold the star. The space is not wasted because it is not taken for words. The picture will sell, in this case, as well as the most glowing adjec-

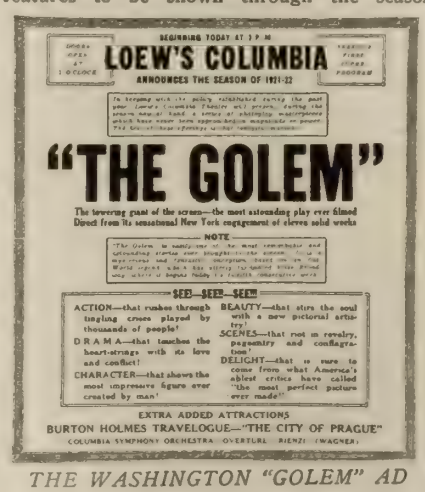
A MIX ADVERTISEMENT

tives. The main point is to get attention for the star, and that is better done in the picture. You can't spread the six letter name all over a three column space. This way is better, and it has been very effectively done.

—P. T. A.—

Washington Golem Ad. Sells on Type Alone

"The Golem" is one of the plays where it might be expected that a cut of the clay figure would prove the invariable attractor, yet Loew's Columbia Theatre, Washington, put it over in 100 lines across three with never a sign of a cut, and did it nicely to boot. The top bank tells that this is the first of a series of special features to be shown through the season.


BEGINNING TODAY AT 3 P. M.
LOEW'S COLUMBIA
ANNOUNCES THE SEASON OF 1921-22
"THE GOLEM"
The towering giant of the screen—the most astounding play ever filmed
Direct from its sensational New York engagement of eleven solid weeks
NOTE
SEE—SEE—SEE!!!
ACTION—that rushes through tingling crises played by thousands of people!
DRAMA—that touches the heart-strings with its love and conflict!
CHARACTER—that shows the most impressive figure ever created by man!
BEAUTY—that stirs the soul with a new pictorial artistry!
SCENES—that riot in revelry, pageantry and conflagration!
DELIGHT—that is sure to come from what America's ablest critics have called "the most perfect picture ever made!"
EXTRA ADDED ATTRACTIONS
BURTON HOLMES TRAVELOGUE—"THE CITY OF PRAGUE"
COLUMBIA SYMPHONY ORCHESTRA—OVERTURE, RIENZI (WAGNER)

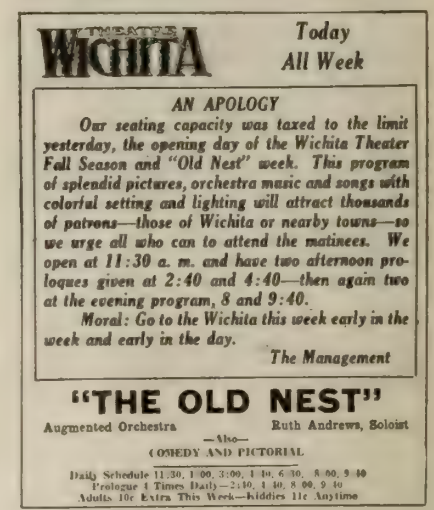
THE WASHINGTON "GOLEM" AD

The note calls attention to the long run in New York, and then it runs into the picked up high lights. A line cut of the figure might have helped to get attention, but in default of this they use the name to get the eye, and to that end they make this the one display line in the entire space. This does almost as well for the name is almost as curiosity arousing as the figure itself. Probably you never could convince a country compositor that he could get a good display ad with just one large line, but the Washington Post has some real typesetters, and generally they obtain excellent results with type alone.

—P. T. A.—

Apology Is Plea for Matinee Attendance

Making a plea for matinee business in the form of an "apology" gave a double kick to the two fives of the Wichita (Kan.) Theatre. This was used the day after the fall opening, and while it appears to be apologetic, it really is a brag for the big business, seeking to turn some of the crowd over to the matinees. This is a common trick, to exult over an increased business, but when worked for the matinee it brings in a double result in a very nice way. More than that, the announcement style will give more display, line for line, than


THEATRE
WICHITA
Today
All Week
AN APOLOGY
Our seating capacity was taxed to the limit yesterday, the opening day of the Wichita Theater Fall Season and "Old Nest" week. This program of splendid pictures, orchestra music and songs with colorful setting and lighting will attract thousands of patrons—those of Wichita or nearby towns—so we urge all who can to attend the matinees. We open at 11:30 a. m. and have two afternoon prologues given at 2:40 and 4:40—then again two at the evening program, 8 and 9:40.
Moral: Go to the Wichita this week early in the week and early in the day.
The Management
"THE OLD NEST"
Augmented Orchestra
Ruth Andrews, Soloist
—Also—
COMEDY AND PICTORIAL
Daily Schedule 11:30, 1:00, 3:00, 4:40, 6:30, 8:00, 9:40
Prologue 4 Times Daily—2:40, 4:40, 8:00, 9:40
Adults 10c Extra This Week—Kiddies 11c Anytime

THE WICHITA APOLOGY

any other form of advertisement. This is so well understood that in the New York papers where space is costly and the number of papers to be used is excessive, the announcement form is almost wholly used. It is not as generally employed where space costs less, but it is just as valuable, and if a certain effect can be gained at the cost of two fives, it is wasteful to use four tens, since it will do no more good. The Wichita used large spaces for its displays, but we think that this brought them more real results in the shape of sold tickets than some of the announcements three and four times the size.

—P. T. A.—

Hook the School

Some public schools have classes in advertisement writing. If there is such in your town, get hold of the teacher and offer small prizes for the best advertisements, then on your copy add a line to the effect that "This advertisement was written by John Doe of School No. 55" or whatever the proper caption may be. Even people who have no interest in any member of the class will read the announcement just to see what the local boys and girls are doing. A better scheme would be to offer a small weekly prize and a grand prize to be awarded at the end of the term. Then you can string the interest out over ten weeks, and even in the larger cities you can get some press work out of the stunt, for it will come under the classification of school news if you word the notice from the angle of the school and get the teacher to send it out.

Selling the Picture to the Public

Said It with Flowers at a Danbury Matinee

Five hundred white carnations, the "mother flower," were given mothers who visited the Taylor Opera House, Danbury, Conn., when "Over the Hill" played that house for an entire week. It was the first picture attraction ever played for a full week in that city, and it took some hustling to put over the Fox picture, but it helped up with growing receipts right up to Saturday.

Store Hook-Ups

Before the showing 5,000 postcards in simulated handwriting were sent out and large advertising spaces were taken. The local music store was hooked up to a general display, on the strength of the plugger song, and the carnation stunt gave the final push. In this each flower had attached a card of greeting from Mrs. Carr, the mother in the play.

THEY SEEM TO SPECIALIZE IN MUSIC STORES FOR FOX

For some reason the window displays for "Over the Hill" seem to be wished onto the music stores. This showing for Taylor's Opera House, Danbury, Conn., is unusually full, for they have stills all over the place

Turned Vacant Store Into an Art Gallery

Instead of using the Metro paintings of "The Four Horsemen" for window hook-ups, John Cook, of the Colonial Theatre, Reading, put them to a better use.

He borrowed a vacant store with deep windows and concentrated his entire display in this space. The window was free, he borrowed the drapes used to enhance the effect, and the only cost was the cartage and $29.76 for current for night illumination.

He took special spaces in the papers to advertise his art exhibit "a rare collection of art treasures from the Ibanez gallery," and they had to chase a crowd out to make this photograph.

They had the same crowd—and more—at the Colonial, even at prices running from 50 cents to $1.50, and he got three dollars from one patron, for George Eisenbrown takes two seats.

The art exhibit idea is a clever handling of the material, and it can be worked for any pictue well supplied with paintings. It sold 25,000 admissions for Cook. Why not try it some time?

Do you buy eggs from a dairyman who habitually sells you stale eggs at fresh egg prices? Then what makes you think that it pays to sell poor pictures at good picture prices? It's the same idea.

BORROWED THESE WINDOWS FOR AN ART EXHIBIT IN READING

The only cost was $29.76 for current for night illumination, and by advertising the display in the newspapers it brought the town to see "The Four Horsemen" at the Colonial Theatre. It made a clean-up for John Cook

Held "Anatol" Over for Exceptional Third Day

Although some managers have contended that "The Affairs of Anatol" will not hold up for a long run, others report just the reverse.

A. H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., had the picture booked for two days. He held it a third day, opening a closed house to accommodate the other picture he had booked, and using hand bills to tell of the change. This in itself helped to bring them in, because the stir convinced the doubters that the picture must be good to stay over.

Special Lobby Display

He used a special lobby display with green lights outside and pink in the lobby and his organist played the entire picture, cutting out the usual rests. In the evening he played two two hour shows without stop other than the brief delay for advertising slides.

On a three day run he used twenty inches of newspaper space, 25 one sheets, two threes, ten stills, 55 window cards, 1,000 heralds and the special throwaway already referred to. It was not a heavy campaign, but it about trebled his business.

Mother's Matinee Again

C. B. Hartwig, manager of the Antlers Theatre, Helena, Mont., used double truck hook-ups in both daily papers for "The Old Nest" and followed with the Mothers' Matinee, one of the papers making all mothers over fifty, its guests at the opening matinee. Chrysanthemums were given all the old ladies and this graceful courtesy helped them to decide that it was the best picture they had ever seen. Their word of mouth advertising brought in a lot of extra business as did the write-ups the paper gave the stunt.

Kiesling Promoted

Barret C. Kiesling, who has been writing publicity for Realart, at the West Coast studios for the past two years, has been appointed head of that branch of the work with T. S. Engler as his assistant, both working under the supervision of L. F. Guimond, director of advertising.

Selling the Picture to the Public

A STRIKING WINDOW FOR "ONE ARABIAN NIGHT" IN MILWAUKEE
It was planned for the Strand Theatre and works in a plaster cast, presumably to suggest Miss Negri as the dancer. The night painting appears to be in two parts, with lights back of the first section, and rings are worked into the display

His Free Advertising Gave a Feature Also

Free advertising also brought a feature to A. Notopoulos, manager of the Capital Theatre, Altoona, Pa., for "The Old Nest."

With the assistance of a Fox representative, he landed a music dealer on a hook-up for the song, offering both the score and the phonograph records. The dealer took considerable newspaper space to mention the song and, of course, gave the house considerable free publicity.

In return for this free space, Mr. Reynolds used a photograph record for an intermission number. This not only pleased the dealer, but it gave a program feature.

Street Cars Used

Street car advertising was extensively used, but the best punch of all was a private showing to clergymen and others of note. The Fox exchanges have been instructed to cooperate with managers on these private showings whenever possible, and no one thing has done more to help put over the picture, since it brings the local endorsement which is by far the best publicity.

Made Bridal Ballyhoo for "Dangerous Curve"

If they keep on using real marriages to advertise the pictures, someone will have to start a booking agency for bridal couples.

Ben E. Jackson used the stunt at Fox's Audubon Theatre, New York, a big locality house. The knot was tied at the opening matinee and then the happy couple was persuaded to take a ride in a car dressed as nearly as possible like that used in the play for the honeymoon trip of Harley and Joebe Jones.

Covered Strets for Miles Around

They covered all of the principal streets for five miles north and south and everyone stopped to rubber, with a beneficial result at the box office.

Jackson also stuffed a vacant store with three and six sheets and arranged with the police to use the traffic signals for the Goldwyn targets, putting them on at night when they were not in use but stored on the sidewalks. Similiar targets in the lobby hooked up the house to the advertising.

It takes some hustling to fill a 3,500 seat theatre three times a day, but Jackson made the grade.

Lem L. Stewart, exploitation director for Southern Enterprises, and one of the closest students of amusement advertising in the country, figures that only twenty per cent. of the tickets are, or can be, sold through newspaper advertising. Are you getting all of that other eighty per cent.?

An Old Divorce Made Capital News Story

Watching the main chance brought the Gifts Theatre, Cincinnati a good story the other day and made an appreciable difference in the box office receipts.

"The Cup of Life" opened on a Sunday and Monday morning Phil Hunneman, the manager, received a telephone call from a woman who asked about Monte Collins, who appears in the picture. She was referred to the First National Exchange for the studio address. She explained that she was an old acquaintance and desired to obtain from the comedian, whom she supposed to be dead, some information of importance to herself.

Got Newspaper Story

Instead of forgetting about it, Mr. Hunneman called up the newspaper office, told of the incident and suggested that there might be a story in it.

There was. The woman proved to be the actor's former wife, who had divorced him thirty-five years ago. It made good heart interest stuff and the column story, which told how she was going to the theatre to see his face for the first time in 35 years, gave a real punch to the tale.

It beat anything Hunneman could have planted. He sought to follow it up by sending an automobile for the woman, but she was so unsettled by the experience that she was unable to attend a performance.

With a Kick

Exploitation with a kick in it put over "Passing Thru" at the Bridge Theatre, Baltimore, a locality house. The manager, Louis Schlichter, cut the mule from the Paramount six sheet and placed it above the box office, with its statement that "Passing Thru" has more kick than any army mule."

That it took hold was proven by the numerous requests from the children for the mule when it had served its purpose. It hit the kids and they went home and told their parents. John D. Howard, Paramounteer, helped with the stunt.

BEN E. JACKSON'S BRIDAL BALLYHOO FOR "DANGEROUS CURVE"
He persuaded a couple to get married on the stage of the Audubon Theatre, New York, and then sent them on a tour of the locality to advertise the Goldwyn picture. The auto is a copy of that used in the picture for the wedding journey

News of the West Coast

By A. H. GIEBLER

B. B. Hampton Filming New Zane Grey Novel

Benjamin B. Hampton has started filming a new Zane Grey novel, which is the sixth he will have produced for the screen. "Wildfire" is the title of the story, and it deals with ranches and rodeos and outdoor action. A large cast consists of Claire Adams, Carl Gantvoort, Tod Sloan, Jean Hersholt, Harry L. Von Meter, Frank Hayes, Audrey Chapman, Helen Howard, Lillian Bundy, Mary Jane Irving, Charles Arling, John Beck, Babe London and W. K. Perkins. Two complete crews are shooting the picture. They are Eliot Howe and Jean Hersholt, directors; Gus Peterson, William Edmunds and F. H. Sturgis, cameramen; James Townsend and David Hampton, assistant directors. E. Richard Shayer wrote the continuity.

Strong Cast in Ibsen Film

The cast to support Mme. Nazimova in Ibsen's "A Doll's House," is composed of a fine array of players, each an expert in his own type of characterization. Wallace Beery has been cast as Torwald Helmer, husband of Nora Helmer, the outstanding character of the play which Nazimova will interpret. Nigel de Brulier has the part of Dr. Rank; Adolphe Menjou is cast as Krogstadt. Other players are Florence Fisher, Cora Lee and Zeffie Tilbury. The two Helmer children will be played by Phillippe de Lacy and Barbara Maier. Charles Bryant will direct, and will be assisted by Albert Kelley. Arthur Rice will photograph the action.

Finishes Part, Then Dies

Willis L. Robards, veteran film actor and director, finished his part in a Harry Carey picture at Universal City last Thursday afternoon, then went to his home, ate a hearty dinner with his family, and twenty minutes afterwards died of heart disease. Mr. Robards was 48 years of age, and had been on the stage since the age of ten. When motion pictures were just beginning he entered the industry and served as both actor and director. He was one of the officials of the old St. Louis Motion Picture Co., and directed "The Frontier of the Plains," said to be the first three-reeler produced. Latterly, he had worked in "The Musketeers," and other big productions. He leaves a widow, two daughters and one son.

Wants to Regain Child

Tom Mix, Fox star, is seeking, through the L. A. Courts, to regain the custody of Ruth Jane, his little daughter by a former marriage. Because her mother travels a great deal, Tom wants the little girl, now nine years old, to be placed in a boarding school, where he may visit her. Mix was divorced from his former wife, Olive Stokes Mix, in 1917, and later married Victoria Forde, who had gained considerable popularity in Nestor comedies, and later as leading lady in feature productions.

Cohn in Town

Jack Cohn arrived in town last week to look over the west coast situation and to supervise the production of the Hall Room Boys comedies, while his brother, Harry Cohn, is in the east. While here Jack will confer with Lewis Lewyn, producer of Screen Snapshots.

Carlyle Robinson Weds

Carlyle Robinson, publicity manager for Charles Chaplin, who recently returned with Chaplin from a trip to Europe, was married last Monday at Santa Ana to Lyle Allen, of the Hollywood studio colony.

Brings Damage Suit

The A. L. Hart Productions has brought suit for $148,898.77, alleged damages against seventeen prominent business men of Los Angeles, all alleged stockholders in the film producing company known as Special Pictures Corporation. Among the charges is the alleged failure of Special Pictures to maintain distributing offices, and certain losses involved in making Louise Fazenda and Charles Conklin comedies.

To Laguna Beach

The William Fairbanks company, composed of fifteen players, now producing "The Dare-Devil of the Range," under Director R. B. McKenzie for Western Productions, Inc., has gone on a two weeks' location trip to Laguna Beach, where scenes for the new picture will be filmed.

Strong Civic Worker

C. H. Christie, film producer, is leading a big drive to establish a Chamber of Commerce in Hollywood. Prominent men of the picture industry are working hand in hand with business men of all lines of commerce and other industries in Hollywood.

Willat at Ince Plant

Irvin Willat, who has completed the Gouverneur Morris story, "Yellow Men and Gold" for Goldwyn, has moved to the Ince plant, where he will direct two productions.

Now Vaudeville Favorite

Carlyle Blackwell, erstwhile film favorite, is playing a vaudeville engagement at the Orpheum this week.

Commuting

Thomas Meighan leaves next week, upon completing "If You Believe It, It's So," for a short vacation in New York. He will be accompanied by Mrs. Meighan. Cecil De Mille is also leaving on November 23, for New York, where he will take a boat for foreign ports. Shirley Mason is eastbound, aiming to spend a month in New York.

Globe Sues Tiffany Productions for $100,000; "Peacock Alley" Involved

AN action in which $100,000 damages is asked from the Tiffany Productions, Inc., has been instituted in the N. Y. Supreme Court by the Globe Productions, Inc. In the complaint filed in the N. Y. County Clerk's office, it is alleged that in February last, Henry L. Gates, who is referred to as a well known author of novels, having much influence in press and publicity channels, which gives him exceptional opportunities for enhancing the value of motion picture productions, started the formation and incorporation of the Globe Productions, Inc., in which Gates became and is the vice-president and general manager. It is alleged Gates then made a contract with Mae Murray, the motion picture actress, and Robert L. Leonard, who is referred to as a skilled director of motion picture productions, according to which contract Miss Murray and Leonard gave Gates their exclusive services for one year from April 21 last, for the production of four motion pictures by Leonard, in which Miss Murray was to be the sole "star."

Alleges Payment of $200,000

As compensation for their services, it is alleged Gates agreed to pay Miss Murray and Leonard $200,000 and 15 per cent of the receipts from the sale or other disposition of the pictures after the cost of production had been liquidated. This was to be taken care of by the payment to the couple of $12,500 and the balance in weekly instalments, and immediately after the Globe concern had been launched Gates assigned to it his contract with Miss Murray and Leonard, and as a starter for financing the new concern Gates says he interested Herbert E. Cronenweth, who it turns out is now president of the Tiffany Productions, Inc., who subscribed for $200,000 worth of stock in the Globe concern. The Globe concern says the first $12,500 was duly paid over to Miss Murray and Leonard, and it embarked on the making of the first picture the title for which it is alleged was selected by Gates, who called it "Peacock Alley." It was staged for the screen by Leonard from a story by Ouida Bergere.

To insure the success of the productions Gates says he negotiated a contract with the Associated Exhibitors, Inc., to market the motion pictures. This contract he says was unique and of great value in that it secured a large and profitable market for the four productions.

Induced to Break Contract

When everything was set for an apparently successful start the Globe charges that the Tiffany Productions, Inc., though well knowing of the existence and conditions of the contract of Miss Murray and Leonard with the Globe, won Miss Murray and Leonard over, and induced them to break their contract with the Globe by circulating rumors to the effect that the Globe concern was financially unsound, and an irresponsible concern, that Gates had no ability as a motion picture director, and that his character was such as to unfit him to associate with any reputable motion picture corporation employing artists as well known as Miss Murray and Leonard. Not only this but it is alleged the Tiffany Company appropriated the first picture which Gates had given the title "Peacock Alley," produced it with Mae Murray as the star, and in which she met with great success. For these reasons the Globe asks $50,000 from the defendants for allegedly undermining its reputation and standing and $50,000 for the alleged appropriation of the motion picture play, "Peacock Alley." The summons and complaint were served on H. E. Cronenweth, the president of defendant, on November 9.

Chicago and the Middle West

By PAUL C. HINZ

"Mothers and Movies" the Subject of Talk by Mary Carr to Prominent Women

MARY CARR'S visit to Chicago the week of Sunday, November 6, was an event far more consequential and constructive than the usual "personal appearance" stunt. As was originally conceived, it furnished something more than mere entertainment and registered among a far more influential set of people than fans of the curiosity-seeking type. Some of the most prominent personages of Chicago made her acquaintance, publicly and personally, while she was here.

A talk on "Mothers and Movies" which she delivered at the Women's League headquarters by special request, on Monday, was heard by women of the foremost ranks in club, social and municipal circles. From the standpoint of one who is not only a screen actress herself, but the mother of one as well (she was accompanied by her daughter Luella who is also in the cast of "Over the Hill"). Mrs. Carr emphasized the truth that working in movies is as regular, systematic and unsensational as working in Wall Street. She pointed out that promptness in the morning at the studio is considered as important as any "time-punching" job in the average office, and also that in many cases the feminine star is kept in close association with her mother after work hours.

"The real censors," Mrs. Carr said, "are the mothers and housewives, and they are the ones who have caused and always will cause the indecent picture to fail. It would be difficult if not impossible for you to point out any salacious picture that has made money, and what producer prefers to invest in a losing product?"

Judge Mary Bartelme, of the Juvenile Court, gave a short talk in which she called attention to the financial success of "Over the Hill," which has just closed its eighth week in Chicago and gave as a reason for its success the wholesomeness of the theme of home and filial relationship.

"Queen of Sheba" Opens

"Queen of Sheba," which opened its Chicago run on Armistice eve at the Woods Theatre, proved an impressive offering as indicated by the praise of the public and press alike. A special effort toward making the opening a successful occasion consisted of a tie-up with the American Red Cross, arranged by Lloyd Lewis, publicity representative for Fox in this territory. The date was simultaneous with the beginning of the organization's annual drive and the showing of the one-reel subject, "Your Dollar Investment" made especially for this body by Rothacker, preceded the screening of "Queen of Sheba."

Sam Grand in Chicago

Sam Grand, treasurer for Federated Exchanges, arrived from Boston November 6 and spent two days in Chicago, on business relative to Federated.

Two Big Features

J. L. Friedman reports good results in the sale of two big features, "The Panther's Cub," which will have an early premiere in Chicago at the Ziegfield Theatre, and "Why Girls Leave Home," which is having its first run at the Orpheum. Mr. Friedman's territorial rights to the former cover Illinois, Indiana and Wisconsin, and on the latter, Illinois, Indiana, Iowa, Kansas, Nebraska and Western Missouri.

Hodkinson Adds to Staff

Hodkinson has added another two to the Chicago sales staff, H. E. Boswell and E. J. Gavin.

Goes to California

Watterson R. Rothacker left November 10 for a five weeks' stay in California in the interests of the Rothacker-Aller laboratory.

Fight Over Films Ends

The extended controversy over showing the Rickard fight pictures in Chicago, which has been going on for several weeks and which has resulted in much publicity for the film, has at last ended with the victory on the side of the producer. The pictures showed to large crowds at Barbee's Loop Theatre during the week of November 9.

Prepare for Convention

Detailed preparations are now being made for the State convention of the Motion Picture Theatre Owners of Illinois, which will be held near the last of the month, probably at Peoria. Announcement has been made that the pending meeting is an unusually important one and includes as the biggest number of the program an address by Sydney Cohen. W. D. Burford left for New York November 13 to complete arrangements for the convention.

Laemmle Denies "Foolish Wives" Is for Sale; Says Such Report Is Ridiculous

WOULD a mother sell her baby?" asked Carl Laemmle, president of the Universal Film Manufacturing Company, when he heard of the rumor that went around the trade last week and even enjoyed the honor of being printed to the effect that Universal was considering a big cash offer for "Foolish Wives," its million dollar film that has already occupied more than a year in production. "I don't see how anyone for a moment could give credence to such a rumor. I regard 'Foolish Wives' as the accomplishment of a life time. I picked Erich von Stroheim and gave him a chance to direct. He made two films for me, 'Blind Husbands' and 'The Devil's Passkey.' Both were wonderful films. But, Von Stroheim was not satisfied and I was convinced from my experience of his ability and his peculiar talent that he had a still greater effort to give the world. We discussed 'Foolish Wives' from every angle. I was satisfied to have him go ahead, and I am also satisfied that it is a greater film than either of us realized at the time it was being discussed.

"I am equally confident of the ability of the Universal selling organization to handle it successfully and to get back its cost and a profit. It has already received a million dollars' worth of advertising.

"With such a picture on which to hang my reputation as a manufacturer of motion pictures how can anyone give credence to such a rumor? How can anyone believe for one moment that I would surrender the honor of presenting this masterpiece of the motion picture art?

"It is true it will cost another half million to put 'Foolish Wives' on the market and give it to exhibitors in the way they expect to receive a tremendous picture like this. But we have the money to do it and I know that the exhibitors will appreciate the way in which it is to be done. With the picture entirely paid for, the selling cost provided for and our plans already made to release the picture ourselves about January 1, it is positively ridiculous to suppose that I would sell it."

DRAGA

Who, although only fifteen years old, is leading woman for Monroe Salisbury in his next picture, "The Great Alone." Isadore Bernstein is the supervising director of West Coast Films Corporation, which is making the feature

Metro Managers Meet in Salt Lake City

E. M. Saunders, general sales manager of Metro Pictures' Corporation, held a conference of the company's Western branch managers last week in Salt Lake City. The conference was similar to those held recently in other parts of the country, intended to increase the circulation of the company's pictures.

"Salt Lake City is becoming more and more each year one of the great key cities in the distribution of films," said Mr. Saunders.

Among those who attended the conference were Harry Lustig, Western division manager; Karl Sterns, Seattle branch manager; G. L. Cloward, Salt Lake City manager; Ben F. Rosenberg, Los Angeles branch manager; Fred Voight, San Francisco branch manager, and Fred P. Brown, Denver branch manager.

Schlager, Caught Unawares, Discourses on Need of Producer Interest in Distribution

Sig Schlager, long established as the premier "speed merchant" of the West Coast, and formerly manager for J. Parker Read, Jr., the Dial Film Company and others, and manager for certain celebrities of the cinema, is in New York looking for new fields to conquer.

Schlager's record, especially his career as publicity and exploitation manager, is an impressive one.

It was Sig who:

Launched the first coast-to-coast scenario contest—the J. Parker Read, Jr.-Louise Glaum $5,000 Scenario Competition which resulted in nine months of continuous exploitation for the Louise Glaum and Hobart Bosworth product in 497 newspapers.

Made "Sex," one of the best-exploited pictures in 1920—and one of the biggest of the W. W. Hodkinson moneymakers of the year.

Did the initial publicity, under F. B. Warren's direction, for Associated Producers.

Secured hundreds of columns of space internationally in periodicals, newspapers and trade press which placed Louise Glaum in the front row of emotional stars in point of exploitation and drawing power.

Made the name of J. Parker Read, Jr., a by-word among exhibitors and the public.

Supervised exploitation and sales campaign in noteworthy revival of "King Spruce."

Effected Underwood and Underwood, Newspaper Enterprise Association and Hearst Service tieups which pioneered the field for a score of successors.

And achieved the reputation of being the "Reichenbach of the West" and one of the most effective "long distance" exploitation men in the business.

Schlager is a personable chap and enjoys a large acquaintance in the industry. That's why we interviewed him the other day—and not suspecting he was being "tapped"—he talked.

"I was a newspaperman—a reporter, then writer on dramatic and music subjects—for years," said Sig. "I made this a stepping stone to break into the picture game, with Universal, when Tarkington Baker was the big mogul. Later I became Lew Cody's publicity man when Gasnier first launched Lew as a star. From Lew I went to J. Parker Read, Jr., doing publicity, then sales promotion work. I was fortunate enough to enjoy the confidence of Read and accompanied him to New York when the Associated Producers was formed. I learned to appreciate his value as one of the most artistic and worthy producers in the business and consider my association with him the stepping-stone, in turn, to the work I always hoped to do. That is: Definite sales stimulation through personal contact on behalf of the producer with his exhibitor-clientele and through intensive exploitation radiating throughout the country from the key points.

"I am a disciple of the Great Picture God 'Showmanship.' Exploitation is the life blood of successful pictures. It is—to speak in the parlance of the 'bull ring,' most apropos in this instance—the matador that disables the quarry for the final death-dealing blow.

Engrossed in Production

"Most producers neglect their pictures once they are turned over to their distributor - representatives. That is a big mistake. For the successful producer is one who 'follows through' and exhibits a steady and unwavering interest in every detail of the marketing and presentation of his product—and who does something 'on his own' to the furtherance of his distributors' efforts in pushing his product.

"Of course the majority of producers are not fully cognizant of the distributors' methods, too much engrossed in making pictures. Yet examples to the contrary show the remarkable results achieved by men who are wise enough to entrust this phase of their business in competent hands. Besides a Boswell every producer today should have his Asher, his Grainger, his Adler.

"When this system gains in influence, the exhibitor will have greater faith in the producer, a greater and better sustained interest in his work and a definite and favorable disposiiton toward his forthcoming productions."

Schlager's logic is sound, his experience and his abilities proven.

Announces Cast of Gus Edwards' School Days," with Wesley Barry

"School Days," starring Wesley Barry in the Gus Edwards classic to be distributed by Warner Brothers, will grace the screens of over 100 key city theatres during the Christmas holidays, it is announced. A pre-view presentation of the production will be given in both New York and Chicago. The New York showing will be held at the Hotel Astor on December 1, while the Chicago showing will be held in the Tiger Room, Sherman Hotel, on November 27. All seats to both showings will be by reservation only.

Three outstanding features are connected with the production made by Harry Rapf and directed by William Nigh, both of whom brought forth "Why Girls Leave Home." From a financial standpoint the production of "School Days" is said to have cost a fortune, in that it was the aim at the outset to spare neither expense nor time in the making. The second feature concerns the unusual amount of advertising and publicity material that has been devised to aid the exhibitor in making it one of the biggest attractions of the season. These aids will all be made known, it is said, as soon as the last exploitation link has been completed.

The third and perhaps the most significant feature is that Wesley Barry will be seen in a role that he has long essayed to play on the screen. It is said that he plays the part of a small town boy, who, through the efforts of a rich uncle, is given a taste of private tutoring in a big city, interweaving in the fabric of the story what is said to be one of the best "kid" romances that has yet been seen. The innumerable bits of humor that are suffused in the production are calculated to more than delight Wes' Barry's admirers and also bring him new laurels as a screen juvenile. A special musical score has been arranged by Gus Edwards, containing all the melodies that have made his name famous throughout the breath and scope of America.

Wesley Barry, who was secured by Warner Brothers by special arrangement with Marshall Neilan, is supported by a cast which includes Margaret Seddon, Francis X. Conlan, Nellie P. Spaulding, Arline Blackburn, J. H. Gilmore, John Calsworthy, Jerome Patrick, Eveline Sherman, Arnold Lucy and a number of talented youngsters.

"FOR YOUR DAUGHTER'S SAKE"
Featuring Grace Darling. Distributed by J. W. Film Corporation.

Niblo Directing

According to announcement from the Louis B. Mayer office, the cast supporting Anita Stewart in her new picture, "The Woman He Married," has been completed.

Kineto Makes Its Own Prints

The Kineto Company of America is in receipt of frequent comments from exhibitors upon the excellent quality of printing of Kineto Reviews and Movie Chats.

The Kineto Company has one of the finest film laboratories in the world, presided over by Stanley Hollebone, whose experience has been gained on both sides of the Atlantic. All work on Kineto Reviews and the Movie Chats is done by the Kineto organization. As much attention is paid to the technical treatment as is to the editorial treatment and subject matter.

"Luxury" at Apollo

Arrow's "Luxury" has been booked for the Miles Theatre, Detroit, week of November 14th, and the Apollo Theatre, Milwaukee.

Lasky to Co-Star Ayres and Holt

Upon his arrival in Hollywood, Jesse L. Lasky announced that in William de Mille's next production for Paramount, on which he is now engaged with Clara Beranger in the preparation of the script, Agnes Ayres and Jack Holt will play the leading roles.

This announcement is in conformity with the Paramount policy of combining two or more stars whenever possible in special productions—a policy so successfuly carried out in Cecil B. DeMille's "The Affairs of Anatol" and George Fitzmaurice's "Forever."

Miss Ayres has just finished Sir Gilbert Parker's "The Lane That Had No Turning," under the direction of Victor Fleming, while Jack Holt is nearing the completion of "While Satan Sleeps," an adaptation of Peter B. Kyne's "The Parson of Panamint," directed by Joseph Henaberg. Mr. DeMille's production will be made at the Lasky studio.

Keeping in Personal Touch

By FRITZ TIDDEN

MANY critics rate Theodore Dreiser as the foremost representative of American letters. Some others do not rate him as high as that. But high just the same. The professional snoopers—the reformers—class him as among the lowest, in a manner of speaking, which should convince everyone that he is solidly in the gallery of the best. However, Dreiser is a young man that commands attention, to say the least.

He is now in California, and has been for some time, investigating conditions for the purpose of presenting his personal conclusions in a series of articles for that artistic and entertaining magazine, Shadowland. The main title of the series is "Hollywood: Its Morals and Manners." The initial instalment is published in the November issue of the publication capably edited by Frederick James Smith, and is called "The Struggle on the Threshold of Motion Pictures." It deals with the aspirations and difficulties of the seekers after stardom or just plain jobs.

The series should prove of immeasurable interest to everyone in the industry. Dreiser is a writer of fearless vigor and unswerving realism. He tells the truth as he sees it. He has an open mind. And he hates the professional snoopers and the untruths they tell. Just as any intelligent person does. The articles will run for four months.

* * *

The December number of The Bookman is to publish an article by Sir Gilbert Parker, called "What About Motion Pictures." The eminent author will probably state the real facts concerning the industry in contradiction to an article written by Burton Rascoe and published in the November issue of The Bookman, which was so absurd as to be ludicrous and must surely lower Rascoe in the esteem of even his small group of sycophants and his minute audience.

Rascoe's attack did not need comment, but if anyone had to do it there is no better choice than Parker. He is sensible, intelligent, cultured and not liable to stoop to the commoness of venting poorly written but unrestrained spleen, beside commanding wide respect owing to his position as one of the foremost minds of our time.

* * *

Joe Fox, Kansas City's prominent independent exchange man, has been a New York visitor the past week, buying product for his district.

* * *

One of the most prominent stars in the industry has been in New York, under cover, so to speak, for many weeks. She has been perfecting plans for releasing her future pictures and they are now consummated, with a statement of importance forthcoming in the near future.

This star preferred to remain under cover while in the city because news of her contemplated plans would seriously impede their satisfactory fulfillment. This happens to be one time when that fact is really true.

* * *

Nat Royster is in town.

* * *

Vivian Moses has returned from his short trip in the Middle West, where he arranged for personal appearances of Mary Carr.

* * *

Frank Case's Algonquin Hotel at the present time looks like California transplanted. A list of coast stars, scenario writers, executives and directors would make it seem as though there was no one left on the Pacific edge of this broad land to carry on the industry.

* * *

Max Doolittle, formerly Paramount exploiteer at the Des Moines Exchange, has been appointed director of publicity and advertising for the Criterion Theatre. His office is located in the New York Theatre Building.

* * *

Recently in the course of answering the fan mail for Jack Hoxie, the Arrow star, the little lady assigned to the task ran across one of the most unusual letters ever received from an enthusiast. She took it to Hoxie after enjoying it herself and he read it in part:

"Not long ago, they showed us one of your latest pictures here at the penitentiary and it sure was great. Us fellows here like good Westerns best. I am writing to ask you if you would send me a photo of yourself in western outfit to hang up in my cell and thank you in advance. Oh! yes, won't you please autograph the picture, Mr. Hoxie, as *the signature will mean much to me.*"

And now Jack is still wondering if the prisoner is serving a term for forgery.

* * *

In the New York World the other morning Heywood Broun, in his best vein, deals with truth telling by various classes of critics—play reviewers, book reviewers and moving picture reviewers. For instance, he states the first have no difficulty in evading the chief issue when a young woman cast in an important role is large, clumsy and ugly by merely stating that she is miscast. But he pities the film reviewers and goes on to say:

"In reviewing the motion pictures there is no escape. Huge faces, magnified twenty or thirty times, are flashed upon the screen for inspection. Those great lakes which are the lady's eyes become a part of the performance. The dramatic critic need not concern himself with the nose of the star; but what can he do when she becomes a picture player and, advancing almost into the lap of the camera, strikes a pose and holds it? The plot itself may hang upon her chin. There is no mistaking the intent and emphasis of the picture producer. The face of the star is either her fortune or it isn't. The reviewer is under the painful necessity of saying whether he likes the face or not.

"Generally speaking, a critical opinion is not worth much unless it is immediately followed by some adequate answer to the inevitable "Why?" Consider the predicament of the motion picture reviewer. He may not know much about faces, but he knows what he likes. He can then proceed to search his heart and his mind all day without obtaining the slightest rational explanation with which to bolster up his contention that noses ought to tilt up or eyes be set far apart.

* * *

"Children's Book Week," observed annually by libraries, schools, women's clubs and book sellers, this year was observed by the moving picture exhibitors of America. Pages were devoted to "Children's Week on the Screen" in recent issues of the film trade journals, while film corporations advertised pictures best suited for juvenile enjoyment.

For the convenience of exhibitors who wished to book pictures for "Children's Book Week," November 13-19, the National Board of Review of Motion Pictures issued a list of forty-one "films well-made," which have been drawn from books for boys and girls.

Mary Pickford and Marguerite Clarke appear to be the "children's stars," while William D. Taylor and Maurice Tourneur attain the proud distinction of "children directors," with three pictures apiece on the selected list.

Marguerite Clarke is represented with "Mrs. Wiggs of the Cabbage Patch," "Uncle Tom's Cabin," "The Seven Swans," "Snow White" and "The Prince and the Pauper." Mary Pickford has her "Daddy Long Legs," "Rebecca of Sunnybrook Farm" and "Pollyanna" on the list. William D. Taylor's "Huckleberry Finn," "Tom Sawyer" and "Anne of Green Gables" are named. Maurice Tourneur has "Treasure Island," "The Blue Bird" and "The Last of the Mohicans" to his credit on the list.

* * *

In connection with Children's Book Week the New York Times published last Sunday an article in its magazine supplement called "The Child, the Book and the Movie."

There has been a great deal of controversy regarding the value of moving pictures in how much or how little they inspire the child desire to read. In the article appears a strong defense of pictures as reading inspiration by the eminent author, Alexander Black, and a weak contradiction by a man named William Heyliger. An unbiased reader will at once find that by far the most convincing and truthful argument is set forth by Mr. Black.

* * *

William Desmond is in town. Mrs. Desmond is with him.

* * *

Manager John J. Hayes, of the Pacific Studios, Los Angeles, shot

HER BACK TO THE WALL IN "HIS BACK TO THE WALL"

Shannon Day is appearing in the Goldwyn picture, "His Back to the Wall"

a burglar and captured another one night last week when they tried to enter his home. He said it was the most thrilling scene he ever directed.

* * *

It was reported some time ago that Ben-Ami was to foresake the stage entirely for the time being to star in a picturization of "Samson and Delilah," the play in which he appeared last season. Instead he has started rehearsals in another play, "The Idle Inn," evidently postponing his former plans.

* * *

Last week we stated in the caption under a reproduction of a poster of William Shakespeare and Will Rogers that the artist was Frueh. The painter happened to be Carlo de Fornaro. We are familiar with the work of both men, and although the reproduction that came to us did not have the customary informative backing owing to a rush job in retouching by the Goldwyn artists, we should have known better. We assume all blame, but it seems to us that we were told it was the work of Frueh, but three of the gents in the Goldwyn press department swear that we were informed it was by Fornaro. Three to one is overwhelming odds.

* * *

Elsie Ferguson in the stage play, "The Varying Shore," opens at the Hudson Theatre around the first of December.

* * *

The snappy and valuable little publication issued by the U. S. Army Motion Picture Service, formerly called The Silversheet, has had its name changed to The Army Silversheet.

* * *

Comedy relief to drama has long been used by playwrights to offset sombreness.

Now "beauty relief" to comedy has been established by Larry Semon, who for months sought a leading woman beautiful enough to meet the requirement and satisfy the wide variety of taste in feminine beauty. He found her in Ann Hastings.

* * *

This morning's voluminous mail brought Vol. 1, Number 1, of Joe Weil's new publication, which is called The Joe Weil Movie Bellyache. It is a small, four page thing and is chuck full of darn good stuff. One of the best things in it is:

Leave it to Louis Weiss—Louie of the Tarzan fame. Watchin' a picture with Bert Lubin—one of Bert's latest and greatest.

Horse dashes by hundred miles per gallon. Rider hanging by teeth. 'Nother horse plunkety-plunkety-plunk. Second rider swings lariat.

Snakelike the demon cord hisses thru the air. Caressingly the loop settles about the shoulders of the first rider. Second rider steps on the gas. His horse does a Man 'O War down the line. Rope stretches taut. First rider is whipped into the air and lands kerplunk on his dome.

Nice hard ground. Dome bounces several more times.

"Good dummy!" remarks Louie. "Wonderful scene. Splendid dummy!"

"Dummy hell!" snaps Bert. "That was a real man. That was ——"

"Well maybe! But any man who'd do that is a dummy anyway," muses Louie.

* * *

Charlie Chaplin is glad to be home again. He rides his favorite horse every morning out in the Hollywood foothills. He says he missed that more than anything while on his trip abroad.

* * *

About fifty magazines, trade paper and newspaper writers were entertained Friday night by R-C Pictures at the studio, 3 West Sixty-first street, where William Christy Cabanne is making a picture, "At the Stage Door." The guests were invited to witness an actual scene in the making. The set was an interior showing an afternoon society crowd at a big charity bazaar. A number of extras had been employed. The guests saw several scenes shot.

Music by an orchestra enlivened the occasion which served to bring together the most prominent writers allied with the motion picture industry and a number of the players.

The cast of "At the Stage Door" includes: Billy Dove, Miriam Battista, Elizabeth North, William Collier, Jr., C. Elliott Griffin, Huntly Gordon, Doris Eaton, Frances Hess, Margaret Foster, Myrtle Maughan, Charles Craig, Viva Ogden, Billy Quirk.

A number of the girls, including Miss Billy Dove, who plays the lead, are employed in current Broadway shows. Miss Dove is one of the members of the "Sally" chorus.

* * *

Edwin Justus Mayer, who has joined the Goldwyn scenario department on the coast, writes us that California is all right but that he is looking for someone to play handball with him.. He has the hand and the ball. All he needs is a partner and a wall.

* * *

Harold Lloyd learned the definition of a wife through a conversation he overheard the other day on the Hal E. Roach studios lot between two colored extras. Every topic under the sun had been exhausted when the younger said:

"Got anybody cook' foh you?"

"Deed I has. Got a good cook."

"Had her long?"

"Come twenty-seven yeahs."

"Mus' cos' a lot."

"Man it don' cos' nothin'. It's mah wife."

* * *

They tell many funny incidents regarding Jack Coogan, father of the famous little Jackie. Incidently, Jack, Sr., is not a slouch as a comedian and if he doesn't watch his step, somebody is going to land him as a star comic of the silver sheet in opposition to his youthful pride and joy. Here's the latest:

Jackie's publicity director, Harry Wilson, arranged to take the little chap to Paderewski's ranch at Paso Robles, California. The occasion was a birthday party in honor of Mme. Paderewski. Jackie was the honored guest and the famous premiere—pianist had invited diplomats and social leaders from every portion of the country.

Luncheon was served under the oak trees with Mme. Paderewski personally assisting in the serving. The first thing laid on the plates of the several hundred guests was an excellently grilled half chicken.

Jack looked up at Madame.

"The boy must have some eggs, Madame—eggs—he must have eggs," he said. Everybody listened with interest.

"I will cook zem myself," said Madame Paderewski bowing low to Jackie.

Madame started for the big cookstove, carried to the picnic grounds purposely for the big occasion.

"Just a moment, Madame," hollered Jack. Madame paused.

"Madame," continued Pa Coogan, "I'll just bet you can wield a mean skillet."

Everybody had a good laugh. Madame did not quite catch the joke, but she more than proved her ability to flap eggs as well as any Child's restaurant chef can toss the pancakes.

* * *

The Warner Brothers have created a special department to handle all business pertaining to "Why Girls Leave Home?" Lon Young has been transferred from exploitation duties to head this department.

* * *

Armistice Day, besides being a national holiday, was the birthday anniversary of W. E. F. Hamilton, assistant director for Albert Capellani, of Cosmopolitan Productions. Therefore on Armistice night Hamilton was the guest of several friends in the Cosmopolitan organization at a diner party at Mouquin's.

Hamilton was in the photographic division of the Signal Corps of the U. S. Army during the war. Mouquin's was chosen as the scene of the jollification in order that Hamilton might have an atmosphere reminiscent of his war service.

* * *

SUGAR LOADED PILLS OF WISDOM

By Aesop, Jr.

A rolling stone seldom gets to be boss.

Work before you sleep.

"Look before you leap" is the helpful moral of "The Fox and the Goat" film-fable.

There's one thing that's never out of place and that's a sunny, happy face.

Meditate before you sneak.

The upper fox is willing to take the eats and let the under fellow be the goat and get the sympathy.

There's a re-action to every action.

It's the foxy fellow that gets the other fellow's goat.

The man, or beast, that seems to need the most watching is usually least worth it.

Thinking before you talk will often save many a trouble balk.

—"Aesop's Film Fables."

* * *

W. G. Smith, president of Fidelity Pictures, is now making an extensive trip Westward and arranging for territorial sales for the Witwer two-reel series.

Guy A. Ward, noted horseman and assistant to John Bowman, hotel proprietor, furnished an unusually old English stage coach for the production of "Jane Eyre." He also drove the coach in the picture, and a rear elevation appears next to Mabel Ballin, the star of "Jane Eyre"

One of the recent gags in Topics of the Day Film is:

Archie (absent minded newlywed at store)—I can't remember what I was sent for—a casserole or a camisole.

Clerk (giggling)—Is the chicken dead or alive?

—Vaudeville News.

"Dangerous Dollars" and "Penny in the Slot" are short subjects on the same Pathe program.

Fur bearing animals include the seal, the muskrat, the squirrel and young women of all ages—aptly observes Major Jack Allen who shows in films how to catch wild animals alive.

MARYON AYE

Is co-starred in a series of eighteen productions for the Western Pictures Exploitation Company. The series have the name of Cactus Features

Having visited Detroit, Denver, Omaha, Kansas City, Dallas and other cities in the Middle West and South, Lester Scott, Jr., sales manager of Affiliated Distributors, has returned to New York.

* * *

Edward Thompson has been engaged to handle the publicity of the Warner Brothers' New York Exchange.

* * *

Joseph Urban, the noted scenic artist and production manager for Cosmopolitan Productions, has created several new stage settings for the Metropolitan Opera season. Urban's work was seen at the Opera opening this week when "Traviata" was sung amid a sumptuous new mounting.

* * *

A feature attraction of the dinner and ball to be given by the Theatre Owners' Chamber of Commerce at the Hotel Astor, December 3, will be the appearance of Ted Lewis and his band.

Lewis and his talented men will furnish the dance music and give a regular performance at the dinner and ball. According to his admirers this feature alone is one that will bring them out no matter what the weather is that evening. He will play his famous "Wedding of the Cornet and the Trombone," in which he acts as the minister and the instruments make seemly and unseemly responses to his questions.

* * *

Madame Alberti, director of the Young People's Theatre Company, and little Miriam Battista, the clever child moving picture actress, were entertained as the guests of honor, by the "Woman Pays Club" on November 9, at a luncheon given by the members of the club at the Algonquin, where they meet once a week to discuss matters of interest to authors, players, musicians and press-representatives.

* * *

Moving pictures of the Jeffries-Johnson fight, suppressed for ten years in Chicago, will be shown in that city under a permit granted by Chief of Police Fitzmaurice. The permit followed one issued for the Dempsey-Carpentier fight.

"I cannot give a permit for the Dempsey-Carpentier pictures and withhold a permit for the Jeffries-Johnson fight," Chief Fitzmaurice said.

* * *

Max Graf, vice president and general manager of Hobart Bosworth Productions and of Graf Productions, arrived in New York last week and is stopping at the Astor.

* * *

F. J. Godsol, sailed for Europe November 15, to be gone but a short while. It is understood his trip concerns personal matters and has no Goldwyn connection.

* * *

Victoria Krigher, the famous Russian danseuse, has been placed under contract by Hugo Riesenfeld to appear in a series of solo dances at the Rivoli Theatre. She will make her first appearance next week. It is her debut in this country.

* * *

The fifth in Harry Reichenbach's amusing series of "Foolish Wives of History" is:

"NOAH'S WIFE"

Mr. and Mrs. Noah lived at a beach resort, something like Newport, only less exclusive. Close by, Barnum and Bailey kept their animals in winter quarters. Mr. Noah was an ardent longshoreman while his wife, ill-becoming her station in life, flittered amongst the beach beauties. Mrs. Noah was an inveterate swimmer and boasted the two finest bathing costumes known from Brighton to Bagdad.

"Water, water, water," was the constant cry of Mrs. Noah, while "ships, shoes and sealing wax" was the answering cry of her other tenth.

"Oh, if all the world were water and there were just a few bits of land to jump off from," said Mrs. Noah, one day to her daddy.

Now Noah was nothing if not in love with his burden.

He had even consented to her appearing in one of those moving picture comedies and when he heard his wife constantly appealing for more water to inhale, he sat him down on his haunches and implored Jupiter to give her her wish. And for some unknown reason Noah had influence with Jupiter that he little suspected.

One evening he noticed a messenger wig-wagging from a hill just back of the railroad station and the message read:

"Take thou and thy wife and two of each types of animals from yon zoo aboard the first schooner that wafts into yon wharf. And Noah did as he was told. Everything from a leaping Gondola to a welsh rabbit dog went aboard and then it began to rain.

It rained and rained until even the fish began yawning and then Mrs. Noah informed her spouse that she was happy—not a sign of land could be seen. A dove left the boat, which in honor of his home State, "Arkansas," had been named Ark—soon it returned bearing a thin strip of spaghetti. We are off Naples said Noah—and a Foolish Wife had attained her end—at the cost of the world's destruction.

Number 6 will be "Desdemona."

* * *

Owing to the short amount of time before the last form of Moving Picture World goes to press, it is impossible to give as full a description as we would like of Grace Davison's reception and supper, accompanied by a showing of her latest picture, "Love, Hate—and a Woman," at the Progress Club, Philadelphia, on Wednesday evening, November 16. We left New York just as the book was going to press and returned a few hours later in time to get in but this meagre notice.

It was a wholly delightful affair. Not large, but the invitations were sent out to a well selected list. Besides having the charming star present, the guests were treated to the pleasant surprise of having present Victor Herbert, who is playing at the Stanley Theatre, this week.

THE BANNER ON THE CAR TELLS THE STORY

The Fanchon and Marco troupe played for Mickey Neilan as a one-man audience, and was photographed for Screen Snapshots

"NOT SO GOOD"

Tom Meighan, Paramount star, likes the dog, but Will Rogers, who recently made a Paramount picture, apparently doesn't

NO, HE IS NOT LOOKING FOR THE COSTUME ON THE GIRL ACROSS THE PAGE!

Wallace Reid, Paramount star, bought himself a new microscope and adopted it as a hobby

THREE GENERATIONS

Left to right: Mrs. Eve de la Plaza Griffin, grandmother of Bebe Daniels, Realart star; Bebe herself, and Mrs. Phyllis Daniels, the star's mother

In the Independent Field

Morris Is Making Comedies in Five Reels

Reggie Morris Productions, Inc., Hollywood, Reggie Morris, president, and Frank H. Marshall, vice-president, announce that they are enlarging their organization, and intend to make for the independent market, and to be handled directly by their own organization five-reel super-comedies along the same lines as the ones produced by the Sennett organization, with Neely Edwards, Charlotte Merriam, Jack Duffy, Margaret Cullington, Eddie Baker, Gertrude Robinson and Jack Ackroyd.

The first of this series has just been completed and will be released in about two weeks.

Weiss Brothers Bible Production Has Tremendous Sets and Effects

The claim is advanced by Louis Weiss, president of Artclass Pictures Corporation, preparing for release the film version of the Old Testament, that this production contains effects in point of size and grandeur never before attempted. Beginning with Creation, this film, at present in thirty-three reel length, depicts the various episodes and incidents of the Old Testament. The flooding of the earth, with the escape of Noah and the animals, is said to have been majestically conceived and photographed.

The Ark has been faithfully reproduced, the actual construction forming several interesting scenes. Among the high lights of the film the spectators, it is claimed, will be impressed by scenes depicting the destruction of Sodom and Gommorrah. According to the Bible a terrible rain of brimstone and fire rained down upon the doomed populace and buildings and as these scenes appear in the film version, they stand as a tribute to the art of the cinematographer and the technical staff. Flaming tongues of fire and brimstone fill the entire screen, in which more than five thousand take part.

Buildings are seen to topple and fall and the havoc wrought may be likened, according to the sponsors for this production, the memorable scenes in D. W. Griffith's Fall of Babylon. Scenes of splendor and gorgeous appeal are those presenting the court of King Solomon. It is stated that the sets used during the filming of the King Solomon episode were in course of construction more than six months. Another tremendous effect has been achieved in those scenes embracing the visitation of the seven plagues upon the Egyptians. According to the sponsors, the complete film version of the Old Testament, when ready for presentation, will stand as the most elaborate motion picture ever conceived, in point of settings, numbers of players used and photographic effects. Four hundred thousand feet of film was exposed and ten directors worked constantly for two years.

"The Jungle Goddess" Is Title of the New Selig Animal Serial

The animal-jungle serial which Col. Wm. N. Selig is making for the Export & Import Film Company, Inc., and of which the first three episodes are already completed, has been titled "The Jungle Goddess."

Colonel Selig, who contracted with the Export & Import Film Company to handle his entire product for the next three years, has been devoting his time for the past three months entirely to the supervision of the new serial.

An excellent cast has been chosen to support Elinor Field and Truman Van Dyke, who are being co-starred in "The Jungle Goddess." Included therein are: Marie Pavis, Olin Francis, William Platt, H. G. Wells and George Reed.

Vonda Phelps, a child prodigy who was brought into prominence by Sid Grauman who featured her in a series of fairy dances, was chosen to play the part of the heroine in the opening episode. Little Miss Phelps' work is said to have won warm praise from critics on the coast.

Colonel Selig has claimed that in the number of animals used and in settings this serial will surpass anything he has previously done and that it will be his serial "masterpiece." He is personally supervising the production.

Levinson Finds Conditions Good

Jesse A. Levinson, 1600 Broadway, distributing Pola Negri in "The Polish Dancer," reports that he finds the State Right market in a healthy state, with conditions constantly improving. "The fact that I am fortunately in a position to offer the nationally acclaimed Pola Negri in "The Polish Dancer," has been particularly gratifying, and judging from the amount of territory closed in three weeks, makes me feel that State Right buyers are in a receptive mood for real box-office product at a right price."

Hines Back

Johnny Hines, star of the successful feature, "Burn 'Em Up Barnes," distributed by C. C. Burr of Affiliated Distributors, Inc., has begun work on another Sewell Ford comedy, "Tough Luck," and it is stated he will begin on a new feature as soon as a suitable story can be secured. Eighty-five per cent. of the territory on "Burn 'Em Up Barnes" has been sold.

Hirsh Has Fine Animal Pictures

Nathan Hirsh, president of the Aywon Film Corporation, announces a series of four five-reel jungle pictures, said to feature the largest and finest collection of trained wild animals in the world, with romantic and interest-sustaining stories.

These pictures are not a serial, each being complete in itself. The first is "A Master of Beasts" and the second, "A Night of Terror in the Menagerie."

Thomas Buys Many Films from Lesser

Dave Thomas, former representative in Washington for Associated First National Pictures, Inc., now operating exchanges in Washington, Delaware, District of Columbia and Virginia, has just closed a deal with Irving M. Lesser for the Dick Hatton "Prairie Productions," the "Cactus Features," co-starring Maryon Aye and "Bob" Reeves, the Irving Cummings' "Mounted Police" stories, "Missions of California," and several others.

Thomas maintains his exchange system under the name of Strand Film Service with headquarters in the Mather building, Washington.

Foreign Sale

The Sociedad General Cinematografica of Argentine has purchased for portions of South America "The Eternal Two," "Whispering Women," "The Glory of Youth," "Love's Redemption," "The Recoil," and "One Empty Shell."

Edward Thompson Joins Warner

In line with Warner Brothers' policy of expansion, it is announced that Edward Thompson has joined the organization and will look after publicity for the New York Exchange.

Mr. Thompson has had several years' experience in the newspaper field, was two years with Goldwyn handling publicity for the Buffalo and New York exchanges, and just before joining Warner was for two years editor of "The Music Trades," published in New York.

"Heart of North" Pleases Griever

S. B. Griever, head of Griever Pictures of Chicago, returned to Chicago after trip to New York, during which he acquired the George H. Davis-Joe Brandt feature for release in Southern Illinois and Indiana.

From Chicago, Mr. Griever has written to Joe Brandt that he considers "The Heart of the North" one of the best Independent features he has ever seen, and that he has placed it at the head of the list of feature releases for his winter program.

Film Finished

Jane Novak has completed her first starring picture for Associated Photo-Plays, Inc., titled "Soul of a Woman." This was made under the direction of Chester Bennett and is one of a series of five with the above star.

Scott Returns from Sales Trip for Affiliated Distributors Inc.

Having visited Detroit, Denver, Omaha, Kansas City, Dallas and other cities in the middle West and South, Lester Scott Jr., sales manager for Affiliated Distributors, Inc., has returned to New York elated over the manner in which "Burn 'Em Up Barnes" is being received. He states that while business in certain sections is not overly brisk the success of this Johnny Hines feature shows that motion picture lovers will attend theatres showing photoplays that have clever acting combined with a clean and logical story.

Mr. Scott particularly referred to the improvement of conditions in the South where both cotton and tobacco are now bringing better prices and which he finds to be a wonderful field for good photoplays.

Mr. Scott announces that "Burn 'Em Up Barnes" will shortly be shown in New York territory and judging from the manner in which it has been received in other sections he is confident that it will be unusually successful here.

In the Independent Field

"Shadows of Conscience" to Have Fine Exploitation Accessories

The wide possibilities suggested by the title as well as the character of "Shadows of Conscience" have enabled Russell Productions to prepare a unique exploitation and advertising campaign.

In selecting the main exploitation theme, Mr. Russell was confronted by a difficulty. The title is of such a nature that there are many opportunities for appealing to the imagination. It savors strongly of the weird, the fantastic. But in order not to lose sight of the important consideration that the story is intensely human and not "extreme" in any way the exploitation material has been devised so that the public and trade will get the proper impression that the subject is adapted from a simple, clean and understandable story. There is nothing to frighten the feminine instinct nor those adverse to anything fantastically mysterious.

In the preparation of the lithographs close proximity to the action of the play has been adhered to. Reproduced from the actual scenes, they reflect the tone of the picture and the action of the play, with the exception of a one-sheet which lends a little atmosphere to the "conscience-stricken" apparition. The complete line of "paper" consists of one 24-sheet, one 6, two styles of 3's and two styles of 1 sheets in five and six colors.

The scene stills are of a large and varied assortment. From these, colored lobby cards have been prepared in three different sizes. An elaborate press book, the cover of which when opened, will be broadside 24x36, is now being compiled. The broad-side will be four colors on one side and two colors on the other, printed the offset method.

The press sheet contains newspaper stories, advance notices, reviews, exploitation suggestions and reproductions of newspaper cuts, and will be printed on news-print stock in sixteen pages. A trade paper advertising schedule has been arranged so that the subject will be continually publicized during the entire campaign by the owners to the territorial rights in all sections.

Fannie Ward Star of Another Joan Film

Joan Film Sales Corporation announces the early release of the second Fannie Ward picture, "The Hardest Way," one of the last cinema dramas in which this popular star has appeared.

The story, a problem play, is by the celebrated French author and dramatist Henry Kistemaecker.

A cast of capable players includes well known continental stars, among whom are M. Signoret, M. Regnard, Howard Stanton, Rex McDougal and others.

Says Chic Sale's Vaudeville Success Will Help Exhibitors

Exceptional Pictures Corporation is confident that the flattering reception accorded to Charles "Chic" Sale on his vaudeville tour of the country will result in his jumping into the front rank of motion picture stars on the public showing of "His Nibs."

Recently, Mr. Sale was interviewed in Cleveland for the Plain Dealer and in his article headed, "Chic Sale Describes His First Acting for Camera," the writer tells how, in his dressing room, the star played practically "His Nibs" entire, portraying the seven characters, and describing the locales and titles.

The writer goes on to say that Mr. Sale made this picture during the summer and for a long time he had a photoplay in mind, having prepared the script. He explains that the characters are "His Nibs," about eighty, the proprietor of a picture palace in a small town; his son, stage manager and marble player; the "village hard-boiled;" the editor of The Weekly Bee and self-appointed censor; the lady pianist; the town wit; and the hero of a fight for fortune and a girl.

The article then explains that most of the action takes place in the picture palace and a considerable portion is a picture within a picture, and that Mr. Sale wears no make-ups before the camera, explaining that his excellent work is because he loves his characters and actually lives them.

The writer then refers to the fact that Mr. Sale spent his boyhood in the country and small towns where he came to know the characters he now portrays, also that Mr. Sale has written another script and has rights to Irvin Cobb's "The Smart Aleck," but that neither will be used for the second film.

"It would be impossible for me to play an old man if I did not know him, love him and live him," explained Mr. Sale. "If I were out of sympathy with him, I would unconsciously be laughing at him, that is, I would not draw a faithful picture." Mr. Sale explained that the same was true of his other characterizations.

Exceptional calls attention to the value to the exhibitor of such articles as this, indicating the interest already displayed in this picture outside of motion picture circles.

Backer Outlines Policy of New Producer-Distributor Combine

The Amalgamated Producing Company, Inc., of which G. M. Anderson is the supervising director, and East Coast Productions, Inc., of which Franklyn E. Backer is the active head, united their efforts because they had worked out a method of production and distributing which would strengthen the position of independent exchanges, is the statement of Mr. Backer in announcing the policy of the new combination.

"All interested in both companies are practical motion picture executives who know from long experience that the two things most necessary to the successful making and marketing of pictures is good productions with real stars and efficient exchanges, run by men financially interested in their own exchanges, who realize that producers must get results from the booking of their productions if they are to continue to deliver worth-while box-office attractions. With these points in mind we produced three big features with several stars in each. This brought us to our second stage, which, with three pictures to show we are now entering. With this comes the necessity of making a careful selection of the exchange in each territory with which we are to trust the fate of our product.

"It is the problem of making the best selections that we are now working out and we fully expect to have every territory in the United States covered within thirty days with all prints and advertising matter of our first three pictures ready and waiting for them at regular monthly intervals. Several sections are now closed or are merely waiting upon the signing of the papers.

"Good business, as we see it, is all a matter of good pictures of sufficient drawing power to demand the attention of the exhibitors, and honest and business-like handling of these pictures."

Big Booking

"Heedless Moths," featuring Audrey Munson, has been booked over the entire Fox circuit by Ella Photoplays, Inc., New York.

Big English Deal by Sacred Films

Prior to sailing for Europe on the fifteenth, Raymond Wells, of Sacred Films, Inc., signed a contract with Hy Winnick and Tom Davies, of the Pearl Films, Ltd., London, whereby this concern has the exclusive distribution of the Bible pictures in London for five years.

The advance payments, it is stated, will exceed $400,000, and is reputed to be one of the largest short subject contracts negotiated in recent years.

Mr. Winnick, upon signing with Wells, cabled his managers to make an immediate announcement to the trade and the press, as Mr. Wells carries with him the foreign negative. According to Mr. Winnick's partner, Tom Davies, a separate organization will be formed for the exploitation of the Bible Narratives, and will be known as The Sacred Films, Ltd., of London.

Wells, while here, together with Larry Weingarten, field representative of the Sacred Films, closed a contract with the De Luxe Films of Philadelphia. Wells expects to be gone about five weeks, during which time he will shoot scenes abroad for the forthcoming Biblical Narratives. Weingarten has left for Los Angeles and the studio at Burbank.

Novel Booklet Issued by Arrow

Arrow Film Corporation has come forward with an excellent exploitation idea which should be of assistance to independent exchanges in handling the Jack Hoxie pictures. Mr. Hoxie recently completed a whirlwind tour of the country visiting the principal cities and received a large volume of publicity in the daily press.

Arrow has prepared a booklet titled "The Proof," in which is included photographic reproductions of newspaper articles dealing with Hoxie's trip, showing in concrete form the great amount of space accorded to him by the daily press, together with photographs of the crowds.

George Ade to Work in Lasky Studio on Story for Meighan

The latest famous author to join the ranks of writers who are now working for Paramount Pictures is George Ade, noted author of "Fables in Slang" and a long list of plays.

Converted to the possibilities of motion pictures by Thomas Meighan, who is one of Ade's closest friends, the Hoosier author arrived in Hollywood this week prepared to begin work immediately on the script of "Our Leading Citizen," his first original story of Paramount. Thomas Meighan will star in the picture, Mr. Ade having written "Our Leading Citizen" especially as a Meighan vehicle. In preparing the story for the screen Mr. Ade will work with Frank E. Woods, chief supervising director, and Waldemar Young, Paramount scenarist.

The conversion of Mr. Ade to the screen is a direct result of his close friendship with Mr. Meighan. Mr. Meighan played the lead in Ade's "The College Widow" on the stage for two years, and was also leading juvenile with William H. Crane in Ade's play, "Father and the Boys." The friendship began in this way has continued, the Paramount star and the author attending World Series games and big football contests together and in other ways keeping in close touch with each other. Last summer when Mr. Meighan was on his way from New York back to Hollywood, he stopped off at Ade's farm at Brook, Ind., and spent a week with him.

Pathe Obtains "Power Within"; Said to Resemble "Miracle Man"

A feature picture called "The Power Within" and made by Producer-Achievement Films, Inc., has been accepted by Pathe for release in the near future. The picture is said to reveal qualities similar to those which gave "The Miracle Man" its remarkable hold on the emotions of screen patrons. It is explained that the spiritual element which largely actuates the central figure in this photodrama and enables him to win a signal victory over his entirely selfish and subtle enemy, enhances, rather than diminishes, the force of a story of intensely human quality.

To make pictures of this general character—that is, with a confessed moral purpose underlying dramas of human activities and passions—is declared to be a fundamental consideration in the organization of the Producer-Achievement Films, Inc., a Philadelphia concern whose officers are Gilbert E. Gable, president; Harry C. Carr, vice-president, and Thomas R. Powell, secretary and treasurer.

The story of "The Power Within" is by Robert Norwood. Harry C. Carr wrote the scenario and the production was directed by Lem F. Kennedy. The principals, William H. Tooker, Nellie Parker Spalding, Pauline Garon, Robert Bentley, Robert Kenyon and Dorothy Allen.

Saxon Kling in David Belasco Play

"Dramatic" is the word for Saxon Kling, who has just completed playing the leading role in S. E. V. Taylor's feature, "The Land of Heart's Desire," and opened in the spoken drama Monday, November 1, at Baltimore, under David Belasco's direction in "Kiki," where he supports Leonore Ulric.

Mr. Kling, who has played leading screen roles with Alice Brady, Gladys Hulette and several Pathe productions, is a cousin of Mrs. Warren G. Harding, and will undoubtedly have the unique distinction of making a stage premiere in the new production, at the National Theatre, Washington, before the Presidential Box, as well as a screen premiere with a White House showing of the picture play. He has appeared in other comedy and dramatic work on the stage as leading man for Ruth Chatterton in "Come "Out of the Kitchen," in "Youth," "Shavings," "Bab" and with "Kiki" will be seen on Broadway once more on November 28.

CONSTANCE TALMADGE IN "A PAIR OF SILK STOCKINGS" A SELZNICK RELEASE

Teachers Request Special Showing

The interest of the better class of movie-goers in the type of bigger special releases through the Wid Gunning organization is evidenced by requests received by the Montana School Teachers' Association that "The Blot" and "Our Mutual Friend" be given them for a special showing during their forthcoming convention at Great Falls, Montana.

"Penrod" Is Nearly Ready for First National Distribution

Marshall Neilan's picturization of Booth Tarkington's "Penrod," with Wesley Barry in the titular role, is now nearing completion at the Hollywood studios and will be delivered to Associated First National Pictures for distribution within the next month.

Backed by seven years of popularity with the American public, this subject is the most prominently known story ever screened by Mr. Neilan, it is said. Because of the national popularity of the story, plus that of Marshall Neilan, Wesley Barry and others connected with the production of the picture, it is said to be readily apparent that "Penrod" should prove the biggest box-office attraction yet offered by the Neilan organization.

In collaboration with Frank O'Conner, Mr. Neilan is endeavoring to make this film his greatest directorial achievement, with the belief that the story holds greater possibilities for the director in creating the kind of entertainment that is and has been proved, sure-fire with the American public.

Selznick Picture Soon for Release

The third of the Constance Talmadge revivals by the Select Pictures' Corporation is scheduled for release November 20. The production is "A Pair of Silk Stockings." The picture is Selznick's version of the Cyril Harcourt stage success scenarioized by Edith M. Kennedy. At the time of its translation to the silver sheet, what was then a record price, was paid for the photoplay rights.

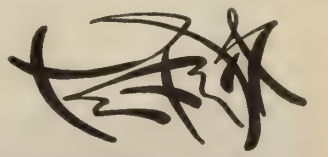
Wonderful Sets and Novel Chase in Larry Semon's Newest Comedy

Larry Semon, Vitagraph comedian, has discovered a protege of whom he expects great things. This newcomer to pictures is Betty Young. Miss Young has appeared with girl revues in some of the foremost amusement gardens in the country. The Vitagraph comedian announces that he will use his find to do bits with him in his audience stunts which will feature his forthcoming comedy.

This new picture which will depict life inside a theatre will embody additional features, including what is said to be one of the greatest chase scenes ever caught by the camera. The chase includes two trains of cars, a fleet of automobiles, a motorcycle or two, a handcar and a house on wheels. Fights on the train top with the train running and the final dethronement of the absconding stage manager are incidents of the case. During a part of the picture Larry assumes the role of a prop boy. Then again he will play the part of a home brew hound.

In one of the acts shown during the progress of the picture, forty girls and the leading lady will appear in a big girl revue. There are eight speciality dances in this act and Larry doesn't overlook the opportunity of appearing in this ballet. Another ballet dancer will be Frank Alexander, frequently seen as the heavy in Larry Semon Comedies. Alexander weighs well over 350 pounds.

Several weeks have been consumed at the Vitagraph studio in the erection of a huge theatre interior upon which the stage features with the new comedy are being filmed. This theatre set requires two lot stages, one for the auditorium.



This Sketch Means Nothing

and the same could be said about "News" that appears in most news reels.

Only news that means something is seen in THE ONE REAL NEWS REEL.

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

United Artists Receiving Praise from All Sections of the Country on George Arliss in "Disraeli"

From all sections comes praise from the exhibitor for George Arliss' film production, "Disraeli," a United Artists release. Henry M. Hobart, president of Distinctive Productions, Inc., producers of the George Arliss photoplays, announces the receipt of many letters from exhibitors which clearly indicate that the sweeping success of "Disraeli" in the big first run houses is being duplicated in the smaller theatres. Some of the letters follow:

"I consider 'Disraeli,' as produced by you, with George Arliss in the role he made so famous on the stage, to be one of the superlative achievements in the art of motion picture production. I do not believe Mr. Arliss' acting before the camera has been equalled in fineness or power by any actor, and the beauty of the production splendidly supports his masterful portrayal of the Prime Minister. The patrons were delighted with the picture, and it was a keen pleasure to stand in the lobby and hear them praise the picture as they left."—Irwin Wheeler, the Auditorium, Mamaroneck, N. Y.

Many Comments Received

"Comments received on the 'Disraeli' production were more complimentary than on any one play that I have presented in the last year."—T. L. Little, proprietor and manager, Majestic Theatre, Camden, So. Car.

"'Disraeli' is in a class by itself. Shown here last month, under unfavorable conditions on account of the closing of the summer season, this picture and star drew many persons who ordinarily never attended the theatre. The praise by those, and by many regular patrons, of the wonderful acting by George Arliss, and the beauty of this most gorgeous production, was most gratifying. I can only repeat that 'Disraeli' is in a class by itself."—Sam E. Bleyer, Garden Theatre, Southampton, L. I.

"We presented 'Disraeli' at the Plaza Theatre, and it is a pleasure to say that the production gave complete satisfaction from every angle. It is a production that reflects credit on the producer as well as the theatre presenting it!"—Leo Brecher, Plaza Theatre, Madison avenue and Fifty-ninth street, New York City.

"Most Delightful Picture"

"'Disraeli' was very well received here and enjoyed by all with whom I came in contact, or from whom I heard indirectly."—D. J. Shepherd, managing director, Paramount Theatre, Newark, N. J.

"I consider 'Disraeli' a most delightful picture, and wonderfully well done, with Mr. Arliss at his best. Played it three days to very satisfactory business. The comments from my patrons were very flattering. Since my showing have recommended it to several other exhibitors."—W. W. Young, Ridgewood Playhouse Company, Ridgewood, N. J.

"The George Arliss production, 'Disraeli,' is certainly a fine production and drew a crowded house. It was the best picture for acting we have shown for a long time. Several who saw the picture said it went far beyond their expectations."—F. W. Marshall, York Village Fire Department, York Village, Maine.

"Good Feature"

"The staging of 'Disraeli' is very good; the acting is superb; the story is good; and it is an all around good feature."—H. B. Lepkowitz, Fox's Folly Theatre, Debevoise street, Brooklyn, N. Y.

"Of all the big productions played at this theatre no picture received so much praise as 'Disraeli.' Everyone voiced the same opinion—that it was the best picture ever witnessed, both from the point of acting, which was remarkable, and for the story, which was perfectly directed. More pictures like 'Disraeli' could be of great benefit to the industry."—Benjamin Apple, American Theatre, Troy, N. Y.

Holland to Produce Four Films for Arthur S. Kane Productions

The Nationale Filmfabrich of Bloemendaal, Holland, is to make four big features for Arthur S. Kane Productions under the direction of Philip Van Loan. Hendrik B. Robbers is president of the organization, which is backed by unlimited capital and made under the auspices of the Holland Government, so as to put Holland on the map as a producing center for motion pictures.

Mr. Robbers came directly from Dutch-East Indian Colonies and has brought with him 150,000 feet of film taken in the interiors of Sumatra, Java, Borneo and Celeves. He also brought with him several reels of operations performed on women by the greatest professors in Europe, which will be made a gift to the universities in the United States.

Actual scenes of cannibal feasts, death feasts and marriage feasts of the different tribes in East India have been truthfully photographed. The Netherland Government has at present over two million feet of film and several American companies have made offers for these films. But it was to the Dramus Productions, Inc., that the Nationale Filmfabrich turned.

The pictures are at present being cut and titled. Mr. Van Loan will leave with an entire American unit for Holland within a few weeks. He will take with him several well known American actresses and actors,, two cameramen and other experts.

JACKIE COOGAN TAKES A PEEP AT A SIX-SHEET ADVERTISING HIS NEW PRODUCTION

"The Commuter" First Moran Century Film

Fred Hibbard has just finished directing Lee Moran's first Century Comedy entitled "The Commuter." Moran is supported by Blanch Payson, the six foot four heroine, and carefully picked company including Bud Jamison and Bartine Burkett.

As its name indicates "The Commuter" exploits the sorrows and joys of those who must catch the 5.15 with their bundles and babies, not to speak of livestock. A complete subway set has been built, an imitation of the real thing in New York, and one of the most amusing scenes is where Moran gets packed by the guard into a crowded car with the most approved rush hour methods.

Payson Has Wife Role

Blanch Payson, well known as the leading woman of nearly every comedian on the screen, plays the part of Lee, a nagging wife, with a wallop that even he fears. The last straw is added when the rain brings more company than the suburban house has beds and when the roof begins to leak a little more than usual. Moran is at his funniest and does really clever work in this picture.

Shirley Mason to Star in "Jackie"

Shirley Mason, the Fox star, will make her appearance late in November in a romance written by Countess Barcynska and directed by Jack Ford. The production takes its title, "Jackie," from the name of a little waif whose rise to fame as a dancer is the subject of this interesting story.

Ruth Roland Serial Prints in Exchanges; Is Highly Praised

Prints of the first three episodes of Ruth Roland's new Pathe serial, "White Eagle," have been received by each of thirty-three Pathe branch offices, and already trade showings are being conducted in the various centers.

Early returns from different sections indicate another serial triumph for Pathe equal to the success being recorded by Charles Hutchison in "Hurricane Hutch." This verdict is based on the judgment of exhibitors who have seen three episodes of "White Eagle" and have placed themselves on record as to its merit.

Frank Valli, owner of the East End Theatre, New York City, enthusiastically greets "White Eagle" as a successor to "Hurricane Hutch," writing the New York office as follows: "I consider 'White Eagle,' just screened, even better than 'Hurricane Hutch,' which is going some."

One of the shrewdest exhibitors in the Middle West is A. K. Beusad, manager of the World in Motion Theatre, Kansas City, and his opinion is as follows: "'White Eagle' is even greater than 'Hands Up' and 'Hurricane Hutch.' Looks like another big success for Pathe."

F. E. Wolcott, manager of the Majestic, Racine, Wis., whose long experience with serials qualifies him to express an authoritative opinion, writes: "I have just witnessed the first three episodes of the Ruth Roland serial, 'White Eagle.' It is sure a world beater. Daring performances of Ruth Roland unexcelled. Photography 100 per cent. and settings magnificent. Would do credit to feature product. Western Indian atmosphere sure to please the public, both adults and juveniles. Every wise exhibitor should book it to fortify himself against a long winter."

"White Eagle" is not slated for release until January 1, so that the opinions quoted augur well for its great success.

Exhibitors Like Allan Dwan Film

"The Sin of Martha Queed," Allan Dwan's new independent photoplay released by Associated Exhibitors on November 6, has, it is said, won the good will of exhibitors wherever it has been shown.

It is said that, in addition to the name of Allan Dwan, the lineup of stars in the production accounts for much of its popularity with the public. These include Mary Thurman, Niles Welch, Joseph Dowling, Frank Campeau, Eugenie Besserer, George Hackathorne and Frankie Lee.

"What Do Men Want?" Opens at Lyric and Is Praised by Daily Newspapers

After the opening at the Lyric Theatre on Sunday, November 13, of "What Do Men Want?" the Wid Gunning organization reports exhibitors and fans are in agreement on the fact that Lois Weber had added another clean-up picture to her list of successes.

Following "The Three Musketeers" at the Lyric Theatre, the Wid Gunning special opened to big patronage in the afternoon and Lois Weber's name and the unusual title are said to have carried the feature forward into packed houses on Monday despite a drizzling rain.

The title was taken advantage of in the advertising campaign preceding the big opening and the majority of material used is of the sort that can be adapted to any community. Window cards in various sizes were used along Broadway, which is claimed to be the hardest thoroughfare in the world to use for advertising purposes. Close to 100 haberdashers and stores of allied interest had cards concerning "What Do Men Want?" while in the neighborhood of 42nd street and Broadway, entire window displays were built around the title. The small window card which formed the center of these displays will be available at all Wid Gunning offices. An attractive two color window sticker selling the title, "What Do Men Want?" in Lois Weber's picture, together with an invitation "Walk In, We Have It" found a place in the doors of hundreds of stores.

Another advertising aid was a counter cut-out also selling the title.

The Wid Gunning organization established a precedent opening, "What Do Men Want?" to the general public just as any first-run theatre would have to. The doors were scheduled to open at 2.00 o'clock, but long before that time the crowd that had gathered in the lobby made it necessary to start things going.

The reviewers of the New York dailies were quick to grasp the message of Lois Weber's latest special and its appeal to women. Joseph Mulvaney, writing in the New York American, did the unusual heard of thing of giving the picture review a two column heading which declared "'What Do Men Want?' a film of powerful mass appeal." Mr. Mulvaney declared: "Miss Weber has taken a simple theme—domestic tragedy—and developed it into a drama of triple interest, each phase overlapping the other without obscuring the dominant figures. The plot moves onward, seemingly of its own volition, with Fate, ever present, never seen, marking each in turn and from each in turn exacting the penalty.

"Humor flashes through it, here and there, and Miss Weber has drawn almost a score of types remarkably true to life. Claire Windsor as the heroine is altogether appealing."

New York Times says: "Lois Weber's knack of making moving pictures with the spark of life in them is again evident in her latest production, 'What Do Men Want?' She also seems able to select a cast of players capable of approaching something like an intelligent interpretation of their roles, and her cameraman, has the ability to obtain good photographic results."

Daily News: "Miss Weber's picture is immensely interesting, garnished by the 'little feminine touches.' Miss Windsor is so lovely, like a flower on a tall stem, that you are fearfully put out with Mr. Glenning for not taking due note of her charms. His playing and that of the other members of the cast is excellent and honest."

New York Tribune: "Miss Weber has put the picture on with her usual veracity. She never has any 'big moments' in her pictures, and her people act just as they do in real life. Claire Windsor, the girl, is, to my mind, as beautiful as any actress on the screen, and there is a Lady Clara Vere de Vere look about her that is charming. Frank Glendon is attractive as the restless hero, but we especially liked the work of George Hackathorne, as the quiet brother, and Edith Kessler, as the unfortunate Bertha."

Morning Telegraph: "With a title quoted from Bernard Shaw's 'Heartbreak House,' Miss Weber goes further in that she works out a solution for the problem of marital restlessness which so often ends disastrously. It is a very sincere picture done with remarkable fidelity to detail. The cast is excellent throughout and the photography especially fine."

Evening Telegram: "Lois Weber, in her latest film, 'What Do Men Want?' at the Lyric Theatre presents a clean-cut story in an absorbing way, and discloses hints of 'Main Street' in her revelation of the narrow spirit, the cruel prejudices and the blind passion that dominates average communities. The film was admirably made under Miss Weber's personal direction. There are charming pictures of home life and graphic scenes showing some adverse influences that are spread around young people in the unfettered life of today. The sets are noteworthy and are especially sumptuous in the latter part of the film."

Evening Journal: "Benard Shaw asked the question first in 'Heartbreak House,' and Mary Roberts Rinehart repeated it in 'Dangerous Days,' but Lois Weber, in her new picture at the Lyric goes further and offers an answer. She does not confine herself to gerneralities either."

Evening World: "The bright particular spots, as far as newness goes, are at the Lyric, where the question drama, 'What Do Men Want?' was given an auspicious start."

SHIRLEY MASON
Who is starred in William Fox production, "Jackie"

Mary Carr Leaves on Ten Day Tour

Mary Carr, who achieved fame by her portrayal of the mother in "Over the Hill," the Fox super-special production, left New York last Sunday as the result of an insistent demand for her personal appearance in theatres in Chicago, Milwaukee, Cincinnati and Pittsburgh.

To Divide Time

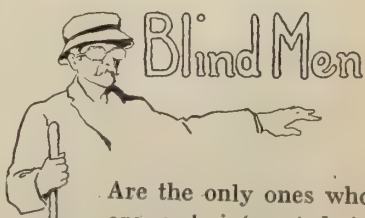
Her tour will last ten days, during which her time will be equally divided among the four cities. In Chicago, Mrs. Carr participates in the Armistice Day parade, costumed as the Red Cross "Greatest Mother of Them All." It was in this pose that Alfred Cheney Johnston, the famous art-photographer, made one of his series of nine Carr photographs including famous women in American history.

London Paper Praises Semon

Larry Semon, the Vitagraph comedian, is said to be very popular in Great Britain. The Film Renter and Moving Picture News of London, in its review of "The Bell Hop," the London publication says in part: "A two-reel comedy bearing this title was shown to the trade and when it has been added that the chief part in it is taken by Larry Semon, enough has been said to indicate that it contains half-an-hour of uproarious mirth that is calculated to convulse audiences wherever it is shown. It is one string of laughable episodes that follow so quickly on each other's heels that one has barely got over laughing at one before another comes along."

Going Ahead

Of the work of Larry Semon personally the same publication said: "Larry Semon is gradually, not none the less surely, carving out a niche entirely of his own in the film world, and he looks like making a strong bid for the position of the world's premier comedian. His fooling is so deliciously inconsequential and his points are gained with such an utterly apparent lack of effort that one goes by a sort of natural progression from a smile to grin, from a grin to a guffaw and finally to a roar."



Are the only ones who are not interested in screen news.

The World's greatest news reel is issued every Thursday and Sunday.

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

"The Sheik" Played in One Week at New York Rivoli and Rialto Theatres to 112,625 People

A total of 112,625 people saw George Melford's production, "The Sheik," at the Rivoli and Rialto Theatres last week when the picture had its premiere simultaneously at those two houses, according to a statement from Paramount.

This beats the paid attendance for both houses for a single production, held by Cecil B. DeMille's "The Affairs of Anatol," by 14,912. The record for a single week at the Rivoli is held by "Deception"—54,254. The paid attendance at the Rivoli for "The Sheik" was 52,721. "The Affairs of Anatol" held the record for the Rialto—53,829. "The Sheik" broke that record by more than six thousand, playing to 59,904.

Just how vast is this number of people who saw "The Sheik" in a single week at only two theatres is set forth by Paramount in a few comparisons. It is equal to the entire population of a city as large as Albany, Trenton or Salt Lake City.

The enormous crowd that saw the Dempsey-Carpentier fight at Boyle's Thirty Acres in Jersey City—an event that received greater publicity than any other in the history of sport—numbered approximately 90,000. That is 22,625 short of "The Sheik" figures.

About 75,000 people crowded the Yale Bowl to see the annual football game between Yale and Princeton last Saturday. "The Sheik's" crowds exceeded that one by 37,625, and would have required a Bowl 50 per cent. larger.

The first three games of the World Series at the Polo Grounds registered an attendance of 105,403. "The Sheik" beat that figure by 7,222.

Lined up in single file, three feet apart, these "Sheik" fans would form a line more than sixty-four miles long. And if this human line were to start North from a point just inside the northern border of Connecticut, the leader would cross the entire State of Massachusetts and penetrate nearly fifteen miles into Vermont before the last man stepped out of Connecticut.

"This record," concludes the Paramount statement, has never been equalled in a single city in all the history of entertainment."

Growth of Realart Studios Reflects Optimism of Officials

Anything that will strike an optimistic note is particularly welcome these days when the trend of thought is somewhat in the opposite direction. To merely talk optimism does no particular good especially when conditions do not fully substantiate the verbal persiflage. But "actions speak louder than words," as the old saying goes; therefore the recent development of the Realart West Coast studios, during a period which has been universally recognized as one of business depression, has especial significance and is worthy of note.

"Realart does not resemble the ostrich which sticks its head in the sand believing itself safe from surrounding forces merely because it cannot see them," says General Manager J. S. Woody. "We have recognized the fact that conditions have been subnormal, but we have not been so shortsighted as to believe that business will not again return to normalcy. Nor do I wish to decry the value of talking optimism. I believe it has a decided psychological value if indulged in conservatively. The smile will always pay more dividends than the frown.

Expanded Rapidly

"As far as Realart is concerned, we sincerely believe that there is a gradual upward trend to business and our confidence in the future can be manifested in no better way than the substantial manner in which we have gone right ahead with our production plans.

"One year ago," says Mr. Woody, "we had at the West Coast two stages, one enclosed, the other open; one dressing room block; one dressing bungalow for the use of the stars—and a small building for the scenario department.

"Today, Realart's plant includes four stages; two blocks of dressing rooms; two star bungalows; added projection rooms; a doubled scenario department; fifty additional lights and a precision machine shop where fine camera parts can be repaired at a minute's notice.

"Of the four stages two have been built within the year, respectively 60 by 100 ft. and 80 by 100 ft., a total added production space of 14,000 square feet. We are soon to start the glassing in of the 100 by 160 ft. Number Two stage which will give us ample facilities for inclement weather. And, of course, with new stages we have new scene docks and a new paint frame.

"These improvements cost many thousands of dollars—and are a silent tribute to the stability and success of the Realart program during a period of business readjustment.

"Nothing has been left undone to bring to highest efficiency the West Coast production of features, starring Mary Miles Minter, May McAvoy, Constance Binney, Wanda Hawley and Bebe Daniels. The successful manner in which the improvements have been rushed to completion reflects great credit upon Frank E. Garbutt, studio manager; Elmer Harris, supervising director; Mrs. Una Nixon Hopkins, art director; Harry Ensign, laboratory superintendent; James Girton, production manager, and others of the department heads on the West Coast."

Metro Buys "Hate"

While Alice Lake is enacting the early scenes of her latest special production at the Metro studios in Hollywood, a picture entitled "Kisses," announcement is made that Metro has bought a new story for her. It is "Hate," a short-story by Wadsworth Camp, published originally in a magazine of national circulation.

Pathe News Shows Various Events

Current issues of Pathe News, Nos. 89 and 90, display a variety of leading events here and abroad, it is said. The large cities of the U. S. are pictured acclaiming Marshal Foch and Generals Jacques, Diaz and Pershing.

New York City welcomes the arrival for the Arms Parley of Premier Briand and ex-Premier Viviani, while, at Portsmouth, England, the Prince of Wales is pictured boarding the warship "Renown" for his voyage to India. As the "Renown" steams away, Nelson's old flagship, "Victory," fires a farewell salute.

At Chalons, France, honors are paid to the unknown U. S. war hero, whose body is conveyed to the "Olympia" to be brought home to his native land. Japan's first woman teacher, Mme. Kaji, aged 20, brings to the U. S. a 100-yard petition signed by Japanese women asking that an end be put to wars. In Pekin, China, welcomes Major-General Leonard Wood. In Berlin is shown an example of how Germany's war heritage of 2,000,000 orphans are cared for in government asylums.

Hammons Praises Moffatt's Work

Through the nerve and fast work of A. S. Moffatt, cameraman representative of Educational's Kinograms in Boston, Kinograms presents this week what are said to be exclusive pictures of Sacco and Vanzetti, the anarchists under sentence of death for murder, whose case has aroused radicals all over the world. Moffatt went to the Norfolk County Court House at Dedham, Mass., where the prisoners are seeking a new trial, and got some excellent exclusive shots of these men despite threats by anarchists against anyone who tried to get their pictures.

"This is a fine example of how every member of the Kinograms staff is co-operating with Capt. Baynes in his campaign to make Kinograms the best news reel on the market," said E. W. Hammons, president of Educational.

Ralph Ince to Direct O'Brien

The next Eugene O'Brien picture, "Channing, of the Northwest," is about to go into production. Vice-president Myron Selznick has assigned Ralph Ince to direct it. It is a story of the rough outdoors just beyond the American-Canadian border and was writen by John Willard. The screen version is by Edward J. Montagne.

Los Angeles Paper Gives High Praise to "Our Mutual Friend"

What is considered by the Wid Gunning organization the most unusual appreciation ever given motion picture adaptation from a novel appeared in a recent issue of the Los Angeles Times. Frederic North Shorey, feature writer, in writing about the forthcoming Wid Gunning special, "Our Mutual Friend," devoted nearly a column to the subject. The picture played a special engagement at Clune's Broadway.

Mr. Shorey, in his special article, declared in part:

"Silas Wegg and his 'weal and hammers,' Noddy Boffin, the Golden Dustman with his suddenly acquired fortune, and beautiful and capricious Bella Wilfer are living again at Clune's Broadway this week. Those lovers of Dickens who have not seen Mary Carter, one of the most beautiful of blonds in motion pictures, in her portrayal of the daughter of patient 'Rumty' Wilfer, have missed a treat and a rare one, for seldom is it possible to see a literary classic so faithfully reproduced on the screen as is done in 'Our Mutual Friend,' Dickens' last completed novel. . . . Expecting the worst, in that Dickens' works seems less adapted to scenario writer's art than the works of any other author, and particularly this selection, I viewed with inexpressible surprise and delight the opening scene, when the rough and uncouth Gaffer Hexam in his dingy boat, is seen moving along the Thames, rowed by his handsome daughter, with its grewsome "luck" in tow.

"From the opening picture depicting the finding of the body of the supposed John Harmon, to the finale, when Bella Wilfer awakens to the fact that she has married the heir to the Harmon millions, the scenes are those of Dickens, the atmosphere is Dickens, the plot is that of the greatest fiction writer of the last century.

"Whoever adapted it to the screen did a complete job; whoever selected the players succeeded in imparting to them the inspiration of the creator of the quaint characters, villains, heroines, heroes and lay figures of the book.

"One of the most exquisite pieces of acting is done by the portrayer of Mr. Venus, the articulator of skeletons, and temporary co-plotter of Wegg, the literary man with the wooden leg. And Wegg, himself, seems almost to have stepped from the streets of London, as Dickens doubtless saw him many times, upon the screen to play his avaricious part, until he is finally disposed of in the garbage wagon.

"Of course, in such a lengthy book as 'Our Mutual Friend' it is impossible to include every character, but the main ones have been selected, the main incidents of the book have been included, and the changes that were necessary to make in the tabloid version are so slight that the most captious Dickens critic could make no objection.

"The lover of Dickens will carry away a lasting impression of the play, second only to the impressions of the novel.

"Although there is a star, the play is built around the book.

Ince Staff Plan Widest Possible Exploitation on "Hail the Woman"

"Hail the Woman" will be proclaimed in every city and hamlet of the world through the most far-reaching campaign of publicity and exploitation ever undertaken by the publicity staff of the Thomas H. Ince studios.

The campaign will be conducted "direct from the studio" through various departments and has been mapped out to arouse the most widespread public interest in the production.

The campaign will be supplemented with a broadside from the publicity offices of Associated First National Pictures', Inc., through which the forthcoming Thomas H. Ince special will be distributed.

Built as it is on a theme of American life and dealing with the progress of American womanhood, "Hail the Woman" is certain to create widespread public interest and comment. It has been predicted by Mr. Ince that no picture released in the last year will cause more word-of-mouth advertising than "Hail the Woman," and the problems that it attacks will stir wide comment by the public press.

No Jazz in Campaign

There is little jazz in the campaign as outlined and under way. The picture's deep human problems and stirring dramatic situations lend themselves to a different sort of campaign. Every phase of the campaign has been built to cause constructive interest in the picture among all classes of people and create a desire to see the production itself.

One phase of the campaign is designed to create editorial comment by big newspapers, another is sure to get space in the women's pages of the press, another appeals to the editors of magazines and magazine editors of newspapers.

In addition to the various angles of newspaper publicity which the picture will receive, the Ince studios will conduct a campaign aimed directly to interest the leading club women, educators and civic leaders in every community of the country in the forthcoming release.

Beautiful Campaign Book

From the studios there has already been issued a beautiful sixteen page campaign book designed for the use of the exhibitor, and it is to be followed by a special edition of Silver Sheet, the exhibitor-organ of the Thomas H. Ince studios devoted exclusively to "Hail the Woman."

Every department of the campaign has been laid out to arouse interest among the exhibitor patrons and to help the exhibitor himself build record patronage with "Hail the Woman."

Thomas H. Ince has proved himself, through his career as a motion picture producer, a keen judge of box-office values. For many months he has worked on "Hail the Woman" and his confidence in its acceptance in a big way by the motion picture public has grown as the production has neared completion. All the advertising literature issued on "Hail the Woman" bears the producer's personal endorsement of the picture's wide appeal.

In addition to the dramatic and story values which will be the backbone of the campaign, a big drive will be made on the star players who appear in the production—Florence Vidor, Madge Bellamy, Lloyd Hughes, Tully Marshall, Theodore Roberts, Charles Meredith, Gertrude Claire and Edward Martindel. The players are being exploited as the most unusual cast of popular screen favorites which ever appeared in a motion picture.

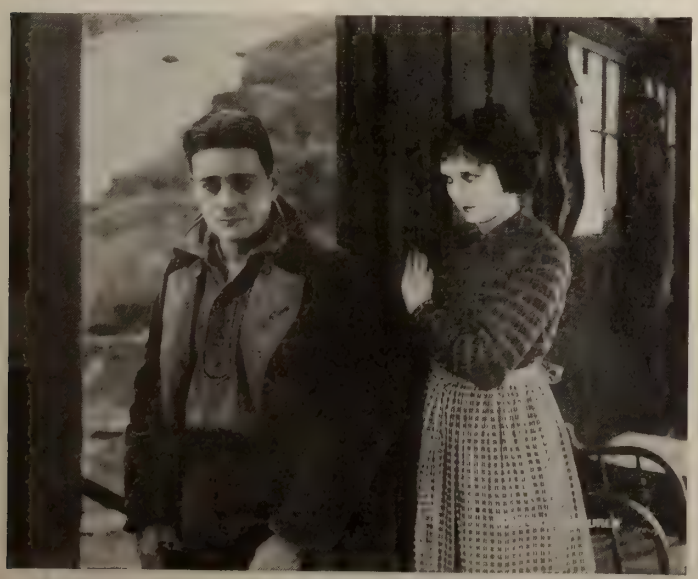
The campaign, in all its phases, will be bigger and more effective than the campaign conducted on "Lying Lips," the Ince drama which was released earlier in the year.

Metro's "Conquering Power" Breaks Loew Theatre Records

The thirty-seven Loew motion picture theatres in Greater New York did, in the aggregate, the biggest business in their history last week by the simultaneous showing of "The Conquering Power," the Rex Ingram production for Metro that succeeded "The Four Horsemen of the Apocalypse."

The smashing success of the picture in the big test of its box office power at the Loew theatres, is said to bear out Rex Ingram's contention that the public has been educated in motion pictures far beyond photoplays that are simply sensational. The story, adapted by June Mathis from the Balzac masterpiece, "Eugenie Grandet," is said to be essentially diierent from that of the average run of pictures. It does not rely for its effect upon trick situations and manufactured thrills, but strikes a deep human note of universal appeal, it is reported. The quick-action power of the intensely dramatic tale has proved as effective as "The Four Horsemen" in drawing the crowds.

The National Board of Review has selected the picture as the most notable achievement in American production. The Evening Post said: "The Tonal shadings of its photography seem equivalent to the elusive qualities of sensuous music, and Mr. Ingram's groups fall, dissolve and fall again into pictures so well composed that one regrets the necessity for continuous movement." The New York Times: "There is no space to comment on the plentiful excellencies of the film. It is really one of the best pictures that has come to Broadway." The Globe: "A film masterpiece, composed, directed and lighted with sympathy and charm." The Mail: "Magnificent, a masterpiece."



SCENE FROM "THE MAN FROM LOST RIVER." RELEASED BY GOLDWYN

Paramount Tie-Up Reaches 3,000,000 in New York City

One of the timeliest and most profitable tie-ups put over in a long time is that engineered by the Paramount publicity department in hooking up the New York showing of "Forever," or "Peter Ibbetson," as it is known in New York, with the New York City election.

Learning that the campaign managers of Mayor Hylan planned to carry a full-page advertisement of their candidate in a Brooklyn newspaper, the Paramount publicity department arranged for a free layout of scenes from "Peter Ibbetson" and other Paramount pictures on the reverse side of the page carrying the Hylan advertising copy.

The real value of the stunt lay in the fact that more than 3,000,000 copies of the rotogravure supplement were distributed all over Greater New York the day before the election and on Election Day. A large number of Hylan workers were distributing the paper in the envelopes of the Business Men's League for New York on Broadway in front of the Criterion Theatre.

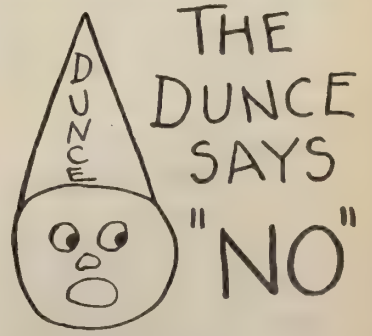
Capitol Theatre Books Goldwyn's "Poverty of Riches"

Goldwyn's newest, big fifth year feature ready for release, "Poverty of Riches," will receive its first booking at the Capitol Theatre, New York, the week beginning Sunday, November 20.

This is the photoplay that Goldwyn has been ranking right along with "The Old Nest," "Dangerous Curve Ahead" and "Doubling for Romeo" as its four big fifth year productions so far ready for distribution. It was directed by Reginald Barker and was adapted from Leroy Scott's story of "The Mother."

The cast is one of the best, says Goldwyn, that it has ever engaged for any photoplay, Leatrice Joy, Richard Dix, John Bowers, Louise Lovely, Irene Rich, DeWitt C. Jennings, John Cossar and Dave Winter have the leading roles.

The story, it is claimed, is one of the most unusual and dramatic ever employed in a motion picture. It deals with the desire of a wife, in whom the instinct of motherhood is strongly implanted, to bear children, and the frustration of the desire through her husband's ambition for great social and financial success before they have children. Just as his ambitions have been gratified and he has told his wife that now they can go ahead and have children she is so injured in an automobile wreck that motherhood is forever denied her.



Without even looking into the matter.

THE WISE MAN *compares* and then he books

Selznick News

ISSUE FOR ISSUE—COMPARE IT

Producer's Parody on "Cannibals" Films

Harry Sweet's latest Century Comedy release is "Shipwrecked Among Animals," a parody on "Shipwrecked Among Cannibals." It is directed by Alf Goulding who will make a succession of these parodies. Sweet is supported by Bartine Burkett.

In "Shipwrecked Among Animals" Sweet plays the part of a steward on a liner and a $50,000 boat was chartered for the filming of this two-reeler. The struggles of different passengers with packages of hooch—also with seasickness and the inevitable wreck provide Sweet with plenty of opportunities to juggle trunks, revenue officers, tips and overcome fat ladies. When the survivors of the steamer are finally washed ashore they find themselves on a savage island full of wild animals and wilder women as well.

The Century lions add to their reputation in this picture and so do the actors who have to act with them. Snowball, the colored hero who is "a fool for luck," takes a few more chances, letting a lion lick his foot. The nine newly born cubs of Lady Mary, the largest lioness in captivity, also make their screen debut in the last scenes.

"Foolish Age" Sets Fast Pace

"The Foolish Age," Doris May's first starring vehicle under the auspices of R-C Pictures, has the distinction of having played every big key point in the United States within thirty days after its release date, October 16. This, according to Charles R. Rogers, general manager of distribution, places "The Foolish Age" among the most successful comedies of the year and establishes Doris May as a full-fledged star in her own right.

"The popularity of Miss May is unquestioned," declared Mr. Rogers. "We have gauged it by the splendid volume of bookings on her first production under the R-C banner. Picture fans welcome just such a carefree little girl as Miss May and the good, clean fun her comedies provide."

Harold Lloyd in 5,000 Theatres

Five thousand theatres, large and small, are playing the re-issues of Harold Lloyd's best single reel comedies, according to an announcement made this week by Pathe Exchange, Inc.

This big circulation, which is continuously increasing, has been made possible by the remarkable popularity of the young comedian, whose consistently good efforts have given him a premier rating among screen comedians, it is said.

In "Stay Home"

Bartine Burkett has been selected by George D. Baker for an important role in "Stay Home," his new production to be filmed by S-L Pictures for Metro with Gareth Hughes in the stellar role.

Universal and U. B. O. Meet to Discuss Presentation and Exploitation of "Conflict"

An innovation in the presentation of super-pictures through exhibitor chains was worked out last week by representatives of the Universal Film Manufacturing Company and the United Booking offices, following the booking of "Conflict," Priscilla Dean's new Universal-Jewel, over the U. B. O. Circuit.

Upon the signing of the contract, which calls for one hundred and twenty days' run of the Dean picture, B. S. Moss, high official of the U. B. O., and Harry M. Berman, general sales manager for Universal, planned ways and means to assure every U. B. O. house manager complete instructions and co-operation in putting over "Conflict."

Accordingly, a general conference was called at U. B. O. headquarters last Thursday, which was attended by each of the half-a-hundred managers of the U. B. O. Circuit, which includes the B. S. Moss and the B. F. Keith and the F. F. Proctor houses in and around New York City.

Mr. Moss, himself, presided, assisted by John T. Maloney, general manager of B. F. Keith's New York houses, and Ed Hart, of the Proctor chain; Universal was represented by Charles Rosenzweig, general manager of the "Big U" Exchange, assisted by Henry Clay Bate and Don Walk, of the Universal Exploitation Department.

Every angle in the presentation of the picture was taken up and discussed. Samples of all posters, lobby displays, heralds, throwaways, window cards and press material were exhibited and their usage diagnosed.

Mr. Moss explained to the assembled exhibitor-managers that, hereafter, when the U. B. O. books a big picture for a long run, a similiar conference will be held in connection with the producers and distributors, such as was then inaugurated with "Conflict." He promised a bonus of $700 to the U. B. O. manager who gets the best results with the Dean picture. This manager will be selected for his cleverness in exploiting the film, as much as for his box-office figures.

The visiting managers told how "Conflict" struck them from an exploitation point of view. In the exchange of ideas, many new and valuable exploitation angles were brought to light and worked out effectively.

"Bonnie Brier Bush" and "Sheik" Will Be Released on November 20

The two pictures scheduled for release by Paramount on November 20 are as radically different in type as could be imagined. They are Donald Crisp's production of the quaint Scotch romance, "The Bonnie Brier Bush," and George Melford's production of Edith M. Hull's novel of love amid the sands of the Sahara, "The Sheik."

It was some thirty years ago that the Rev. John Watson wrote, under the pen name of Ian MacLaren, the collection of sketches of Scotch village life, "Beside the Bonnie Brier Bush." The work enjoyed a tremendous vogue not only in the British Isles but throughout this country, and was, in fact, the best seller of the day. It was twice dramatized, once by James McArthur and also by Augustus Thomas. The latter's play was very successful in New York and was played on the road for years.

The Donald Crisp picturization which was made in the London studio and at the original locations of the story in Scotland, is an adaptation based upon both the McArthur and the Thomas plays. Margaret Turnbull wrote the scenario and Donald Crisp not only directed the production but plays the leading role. Mary Glynne plays the part of Flora and Alec Fraser that of Lord Hay.

"The Sheik," which George Melford produced in California with Agnes Ayres and Rudolph Valentino in the featured roles, is probably the most colorful production that Paramount ever released. Wonderful shots representing the desert of Sahara are declared to be so realistic that spectators can scarcely believe that they were not made in Northern Africa.

Rudolph Valentino plays the part of the sheik, the caveman hero, while Miss Ayres is seen in the role of Diana Mayo. Omair, the robber, is played by Walter Long, who thrilled the country a decade ago by his performances as Gus in "The Birth of a Nation."

Adolphe Menjou, Lucien Littlefield, George Wagner, Ruth Miller, F. R. Butler, Margaret Loomis and Fontaine LaRue complete the cast. Monte M. Katterjohn was responsible for the scenario and William Marshall was the cameraman.

Cycle of Dollar Shown in Latest "Topics of the Day"

The solution of the unemployment problem has received great stimulus by "The Cycle of the Dollar" animated cartoon presented by "Topics of the Day." The seriousness of the situation has undoubtedly been awakened in a measure by the National Unemployment Conference and other factors.

As the dollar is the basic element of exchange as well as our business, it is a well chosen vehicle to personify in this timely cartoon film. In the "Topics of the Day" Films the cause of this present stagnation of trade and unemployment is attributed to the inactivity of the dollar.

The picture story shows a street of closed stores. A show dealer bemoans his fate to laborers out of work and unable to buy the shoes they need. A wide-awake salesman appears and urges the shoe man to borrow money and put goods on his shelves. The factories will operate during the winter and labor will find employment and be able to pay for what it needs. Together they visit banks where idle dollars are missing their opportunity. One of the bankers visited wakes up and makes the needed loan. The salesman gets his order from the shoe man.

A factory is shown bearing the sign, "For sale or rent." The salesman presents his order for shoes, whereupon the factory sign promptly is changed to "help wanted." Streams of people respond, the factory starts full blast. Pay day witnesses laborers drawing their wages, while trucks are loading with manufactured goods. People with money in their hands are seen crowding into th reopened stores. Everybody is prosperous and happy.

Arthur Carew Is a Prize Swordsman

Arthur Edmund Carew, who has arrived from the coast to do a few pictures in New York and who is drawing to the completion of his work in "The Prodigal Judge," the Edward Jose production to be the Vitagraph "special effort" of the year, is a swordsman of unique merit.

Carew's ability with the rapier and with the pistol, too, is that of a champion in his class. In "The Prodigal Judge" a duello is the climatic scene. Carew plays one of the principals—the colonel, Fentriss, and inasmuch as the Vaughan Kester novel focuses its drama on this scene there is considerable excitement at the Brooklyn studio of Vitagraph in preparing for this sequence.

Carew really appears in a characterization which, in the screen version, is a combination of three factors in the Kester story, so merged by Director Jose as to make the continuity more forceful and direct. Carew's work has earned him the most favorable comment.

Windemier Now with Educational

Fred Windemier, who is well known for his work in directing many popular comedy stars, including Hank Mann, Mack Swain and others, is the newest addition to the big production staff making Mermaid Comedies for Educational. While Bob Kerr is directing scenes in the latest all-star Mermaid in which Lige Conley appears, Windemier is working at a different location on scenes in which Conley does not appear.

Clune Film Is Highly Commended

Concerning "The Girl from God's Country," featuring Nell Shipman and produced by W. H. Clune, the critic of the Dallas Journal said: "Nell Shipman makes one thing clear—such a thing as taking a chance means nothing in her young life." He also declared that the prologue, in this special feature released through the Wid Gunning offices, is "one of the rarest bits of filming that ever came from a movie studio."

Paramount Multiple-Star Features Meet Exhibitor Approval, Says Kent

Paramount's decision to put, from time to time, two or more of its foremost stars in the same production has proved the biggest kind of a success, according to the opinion expressed by Sidney R. Kent, general manager of distribution.

Already three of these productions have been shown to the public. Cecil B. DeMille's "The Affairs of Anatol" has been released to first-run houses and George Melford's production, "The Sheik," with Agnes Ayres and Rudolph Valentino, has played several pre-release engagements in the larger cities. The third, George Fitzmaurice's production, "Forever," is now being presented in New York at the Criterion Theatre under its original title, "Peter Ibbetson," while a fourth, Sam Wood's production, "Don't Tell Everything!" is scheduled for release in December.

"Cecil B. DeMille's 'The Affairs of Anatol,' with its twelve stars, has already made good our most extravagant predictions," said Mr. Kent. "The picture fortunately was released at a time when exhibitors for weeks had been starved for a bang-up, big box-office attraction. The resources of several producing units had been combined in this one big production, it was heavily advertised nationally and when the picture was delivered it was found to measure up to every expectation.

"Shown simultaneously during the week of initial release in more than 200 theatres, it set up a record in the box-offices of those theatres never before equalled. It is still smashing records for receipts wherever it is being shown, and when it has run its course I have no doubt that it will have proved the greatest success of any picture playing exclusively in motion pictures to date.

"The Melford production of Edith M. Hull's novel, 'The Sheik,' has played a week simultaneously in the New York Rivoli and Rialto to a gross attendance exceeded only by 'Anatol' at the same houses, and is being held for a second week at the Rialto. In Los Angeles it has settled down for a long run at Grauman's Rialto. In fact, Sid Grauman wires that he expects a longer run to greater patronage than has been enjoyed by any other picture he ever had there, and that he looks for it to make new box-office records all over the country.

"'Forever' must be judged for the time being on its record at the New York Criterion, where it is showing daily receipts far in excess of any other picture ever played there—this in spite of the fact that there are only two performances a day, with seats reserved at prices exceeding those ever before charged at a theatre devoted exclusively to motion pictures in New York City. Wallace Reid, Elsie Ferguson, Elliott Dexter, Montagu Love, George Fawcett and Dolores Cassinelli are among the stars appearing in it.

"In December comes 'Don't Tell Everything!" This has Wallace Reid, Gloria Swanson, Elliott Dexter and Dorothy Cumming in the leading roles. Both Mr. Reid and Miss Swanson are among the biggest individual drawing cards on the screen. Combine their drawing powers and add those of Mr. Dexter and Miss Cumming, and the pulling power of this picture at the box-office can be imagined. Sam Wood, the director, has done a remarkably fine piece of work, and when exhibitors advertise to their patrons that he was the man who directed Gloria Swanson in "The Great Moment," they can readily add a comfortable percentage to their receipts.

"These pictures, bear in mind, represent the making good of a promise made to exhibitors many months ago—another Paramount promise fulfilled. They are but four in number, so far, but they are tonic to the industry, and the exhibitors who have booked them have already forgotten that there was such a thing as a slump last summer. They are the surest gloom-chasers exhibitors have ever been offered."

MARION DAVIES IN "ENCHANTMENT," A COSMOPOLITAN PRODUCTION, RELEASED BY FAMOUS PLAYERS-LASKY

Selznick Picture Nearly Completed

The forthcoming Owen Moore production, with Henry Lehrman and David Kirkland directing, is being completed at the newly occupied Selznick studios on East Forty-eighth street, New York City. Despite the magnitude of the task of moving the Selznick equipment from Fort Lee to the new quarters in Manhattan, there has been practically no let-up in the organization's production program.

Doris May's Initial Success Causes Continuance of Policy

The flattering reception exhibitors are according Doris May in her first R-C starring production, "The Foolish Age," reflects unquestioned evidence of a demand for light entertainment, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Having been so well received in farce comedy Miss May will probably continue to be featured in light vehicles with laughs the main objective. Such a production, according to advices from R-C's West Coast studios, will be her next picture "Eden and Return," based on the popular stage success of several years ago.

Moreover, it is reported that Miss May's future subjects for R-C Pictures will all be fashioned along these lines, with an effort, of course, to choose stories with varied plots and themes.

Opinions from many exhibitors in all parts of the country indicate that just such comedies as are being supplied with Miss May as the feature are in general demand, because theatregoers go these days to laugh—to be genuinely entertained—and not treated to a long tearful preachment or sermon.

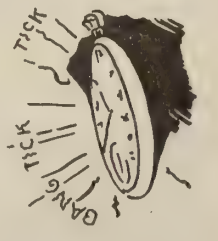
"The Sin Flood" Will Be Next Big Goldwyn Feature Picture

One of the greatest productions among Goldwyn's coming releases is "The Sin Flood," adapted by J. G. Hawks from "Syndafloden," a story of a Mississippi River flood by the Swedish dramatist Henning Berger. It is said to have created a sensation in Europe, as a stage play. An adaptation of this play was produced in New York by Arthur Hopkins in 1917, under the name of "The Deluge."

Goldwyn is convinced that in this photoplay it has one of the greatest pictures it has ever made both from an artistic and from a human interest story point of view. It is said to be gripping drama told in terms of human nature—to turn a powerful spotlight on the souls of men in the presence of what they believe is certain death. Frank Lloyd directed "The Sin Flood."

Henning Berger, the author, lived in the United States for a number of years. A dozen men and one woman are entrapped by a flood caused by the breaking of a levee in a river town saloon which has been fitted with water-tight doors and shutters because of previous damage from floods. One of their number, an engineer, figures out that the oxygen in the air will last them but about twenty hours. Facing certain death, each one reacts according to his own nature, but each expressed repentance for his sins and extended the hand of brotherly love to his enemies. When they opened the water-tight door, desiring to die quickly in the flood rather than to gasp lingeringly for breath in the air that was on the point of exhaustion of oxygen, they found that the flood had subsided and that they had escaped death. Did they abide by the feelings of repentance and brotherly love which they had experienced in the presence of death?

Helene Chadwick is cast for the part of the chorus girl, in love with a banker's clerk, Richard Dix. Ralph Lewis and John Steppling are enemies on the cotton exchange. James Kirkwood is the street preacher, victim of alcohol, driven out of his pulpit and robbed of his wife by a crooked lawyer.



Now's the Time

to strengthen your program—the new season is starting and your patrons expect the best

The world's greatest news reel is

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

Milwaukee Plays "Over the Hill" to $21,000 Week

The opinion that big productions need not be played, away from Broadway, at $1.50 and $2 top prices in order to obtain the greatest box-office revenue, and that popular prices below $1 will in the long run create not only satisfactory returns but popular favor for the theatre, is expressed in a letter from Leo M. Landau, managing director of the Alhambra Theatre, Milwaukee, concerning the Fox special "Over the Hill." The letter follows, in part:

"This theatre has never in the past made known its net weekly receipts, but in order to substantiate the good judgment of William Fox in playing his big productions in regular picture theatres, and further in order to show producers of so-called big pictures that they need not play them at $1.50 and $2 top to get the most money, we would like the trade to know that we are playing 'Over the Hill,' first showing in Milwaukee, which is generally regarded as a poor show town, and the top prices being 50 cents plus war tax, and that the net receipts will exceed $21,000. The answer is that the proper place to play a big production is the picture houses, and that the public does not want to pay $1.50 and $2 for a motion picture."

Exhibitors Like Mermaid Comedies

Much praise has been given by well known exhibitors of the West Coast for the first two of the new Mermaid Comedies released by Educational, "Robinson Crusoe Ltd." and "The Vagrant," in which Lloyd "Ham" Hamilton is featured.

Among the coast showmen who have issued statements commending these two pictures are Sol Lesser of the West Coast Theatres, Inc., Los Angeles; Leslie J. Swope, manager of the Hollywood Theatre, Hollywood; Manager Newberry, of the Alhambra, Los Angeles; Manager Young, of the Apollo, Hollywood, and many others.

John Koetnik Is "Strong" for Ray

"When in doubt, book a Charles Ray picture," has become the slogan of John Koetnik, the St Louis exhibitor, who owes the fact that he is still a prosperous showman to Ray's prize-fight film, "Scrap Iron," which did such a big business on the night scheduled for the sale of his theatre that Mr. Koetnik changed his mind.

Vernon Featured in Two-Reeler

Thirty of the Christie actors took fencing lessons for two weeks to learn how to keep from being hurt when they fought in "A Barnyard Cavalier." Christie's biggest two-reeler, which has just been completed for Educational. Bobby Vernon is featured in this picture in the role of a barnyard Don Quixote. Viora Daniel plays opposite him.

"My Boy" Is Booked by Strand; Premiere Planned for Christmas

Christmas week will usher in Jackie Coogan's new production, "My Boy." The feature will be given its world premiere at the Strand Theatre beginning Christmas day. Arrangements for the New York showing were consummated this week between Sol Lesser and Moe Mark.

In accordance to the Strand's policy, no figures were given on the deal but it is inferred that the amount paid for the Coogan picture is one of the biggest in the history of the Strand Theatre. It is also intimated that Mr. Lesser made a contract calling for a guarantee and a percentage arrangement.

The Coogan production was originally slated to grace Broadway the end of the month, but Mr. Mark, realizing the possibilities in "My Boy" and the great attraction for the children as well as adults, persuaded Mr. Lesser to hold the opening over for the holiday week.

Joseph Plunkett, managing director of the Mark Strand, promises to give "My Boy" a great surrounding show and special exploitation will accompany Jackie's new endeavor upon its entrance into Manhattan.

Immediately after the Strand showing, the feature will be released nationally. In speaking of the booking, both Mr. Plunkett and Mr. Mark said that they looked forward toward breaking the already big record held by Jackie in "Peck's Bad Boy," which was made last May and that in view of the holidays in the Christmas week, mid-night performances might be given.

"My Boy" is an entirely different picture than the Peck film. It is Jackie's first serious work and the feature can well be termed a dramatic page from life. Jackie is seen in the role of a little immigrant and a great many of his scenes are with Claude Gillingwater, portraying a hardened old sea dog.

This is the first of the new Coogan series that Mr. Lesser is offering the film world. The delay of several weeks in the opening will bring Jackie's second picture well on the road of completion. It is Mr. Lesser's intention of producing the series without no great length of time lost. There will be five in all, the first two being original stories. There is a strong possibility of Jackie making a screen version of Mark Twain's famous book, "The Prince and the Pauper," playing the dual role.

"Enchantment" Opens $2,000,000 Granada Theatre in San Francisco

San Francisco's new two-million dollar motion picture palace—the Granada—opened November 17th with "Enchantment," starring Marion Davies, as its feature attraction. J. A. Partington, manager of the Granada, has telegraphed to Cosmopolitan Productions that not only did "Enchantment" open his new theatre, but that it was chosen in competition with five other superfeatures. The picture, he said, will run ten days, an exception to his rule of seven-day showings only.

The Sheridan Theatre, New York City, began a run of "Enchantment" on Sunday, November 13. All the Keith, Moss and Proctor houses in New York have also run this picture.

From all points of the compass bookings of Miss Davies' newest picture are said to be streaming into Paramount exchanges. Exhibitors and public acclaiming it the finest work the star has done to date. Newspaper and trade reviewers have praised "Enchantment," speaking of the excellent performance by the star, the magnificance of her gowns and the general perfection of the production.

New Vitagraph Curwood Special Causes Big Exhibitor Interest

"Flower of the North," the final Vitagraph special of 1921, is said to give indication of being the biggest James Oliver Curwood success ever put out by Vitagraph, which has produced a number by this author.

Directed by David Smith, who has "Black Beauty" and "The Courage of Marge O'Doone," another Curwood story, to his credit, and with a cast headed by Henry B. Walthall and Pauline Starke, it is reported that there have been more inquiries on this special than any put out by Vitagraph.

The final prints have been received at Vitagraph branches; just three less than double the number of prints on previous specials being sent out. Complete plan books as well as all of the extensive exploitation material has also been furnished exchanges.

"Flower of the North," is said to present a novelty for a Curwood story in that it does not introduce any Northwest Mounted Police, wild animals or snow and ice scenes. It is romance and melodrama combined with Northwest backgrounds of beautiful rivers and mountains. It is described as an outdoor picture with just enough interiors to lend additional enchantment.

Director Smith took the company up in the mountains of Northern California for most of the scenes. An Indian village, with its entire tribe, appear in some of the important scenes and more than five hundred persons take part in the picture. The picture is being released in seven reels.

Litigation Helps Exploit Picture

The people of Toledo, O.—population, 243,109—saw Charlie Chaplin and Jackie Coogan in "The Kid" during the week of Nov. 6-12. The advent of the popular First National feature was heralded in the Toledo news paper under "care streamers," it reported. Litigation had kept "The Kid" out of Toledo, just as it had kept it out of Cleveland—population, 796,836.

From an exploitation standpoint the law suits precipitated by the desire to offer "The Kid," were "worth their weight in gold," First National says, because the coming of "The Kid" to Toledo never would have received the recognition that it did from the makers of the news sections of the Toledo papers, had it not been for the fact that this coming was real news.

Noted Critic Gives Vignola Large Praise

Analyzing the growth and achievements of the motion picture in the past year, Frederick James Smith, noted critic and author, in an article entitled, "The Screen Year In Review" in a recent issue of Motion Picture Classic, picks Robert G. Vignola as the outstanding director of the year.

Writing at length on the subject, Mr. Smith said in part: "Robert Vignola's efforts have been interesting. . . . Robert Vignola gave indication of a certain advance in humor and humanness. We are watching him with interest. . . . Briefly we hand the most directorial progress of the year to Vignola."

Baby Peggy Comedies on Broadway

The success of Baby Peggy as one of the youngest starettes in the business is proved by her booking two Broadway playhouses at once. She appears at the Rivoli Theatre in "Brownie's Baby Doll," on the same bill as "A Prince There Was." She at the same time is seen on the screen at the Central in "Get Rich Quick Peggy," with the feature "Conflict."

Both of these unusually good two-reelers are directed by Alf Goulding. Brownie, the Wonder Dog, co-stars with Baby Peggy in "Brownie's Baby Doll," while in "Get Rich Peggy" the little girl has the stellar role and is supported by Louise Lorraine and a company of grown-ups.

Satire on Blue Laws

"The Frogs That Wanted a King," the latest animated cartoon of the series of "Aesop's Film Fables," which Pathe has scheduled for release the week of November 27, is an amusing and clever satire on Blue Laws. The offering was produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. According to the fable, the moral of which is "Let well enough alone," the court of King Croesus must have been threatened at some time or other by reformers, and it must have been the clever court jester, Aesop, who put these over-zealous reformers to rout by his timely fable. Paul Terry has modernized the offering, bringing the reformers up-to-date in a manner which should even surprise Aesop.

"The Power Within" Is Scheduled for Release in December by Pathe

Proclaimed one of the biggest features of the current amusement season, "The Power Within," a picture with a strong punch and a powerful heart pull, will be released by Pathe Exchange, Inc., on December 18th. "The Power Within" will mark the bow into the production field of Achievement Films, Inc., and in every respect Pathe regards this initial presentation as an extraordinary motion picture accomplishment.

All the elements that have made the biggest box office attractions in filmdom are found in this production. It is a production admirably acted, beautifully staged, and elaborately produced. It had the benefit of support from several of the shrewdest men associated with the production of motion pictures, including Harry Carr, who for two years had been connected with the scenario department of David W. Griffith. Carr wrote the scenario, which he adapted from a story by Robert Norwood, one of the most widely read writers in America.

Prominent Cast

Several names prominently known to stage and screen admirers are found in the cast which is headed by William H. Tooker, whose heroic personality has "made" many successful pictures.

A face virtually new to the screen will be introduced in Pauline Garon, a twenty-year-old beauty who is now playing in "Lilies of the Field" at the Klaw Theatre, one of the few plays on Broadway recording success at the box office. Miss Garon, a charming girl of the Gallic type—having been born in Lyons, France, of French-Irish percentage—has appeared in pictures before, but never so prominently as she is cast in "The Power Within." Her work compares very highly with her efforts on the legitimate stage, and Pathe predicts that she will soon find her way to greater success when "The Power Within" is released.

Extensive Exploitation

Another in the cast is Dorothy Allen, who played a very prominent part in "Over the Hill." The role for which Miss Allen is cast is admirably built for her particular personality. Robert Bentley, Robert Kenyon and Nellie Parker Spaulding are others who responded to the appeal of the story and the able direction of Lem Kennedy.

There is a message in the picture that will remind one very strongly of the story told in "The Miracle Man." It is built of the same fabric but has a different cut.

Many of the scenes were staged in the great yards of the New York Shipbuilding Yards at Camden, N. J., and the monster 200-foot crane which helped build many of the American ships used during the war was pressed into service by the producers.

Pathe will give the production stronger exploitation than is usually accorded even the biggest of features. Special material in the way of exploitation and publicity is now being prepared to assist exhibitors in putting over the first effort of The Achievement Films, Inc. Announcement of these aids will be made later.

"A Sailor-Made Man" Scheduled to Be Released on December 25

Associated Exhibitors has announced December 25 as the release date of Harold Lloyd's latest production, "A Sailor-Made Man." In a statement issued by Associated Exhibitors it is declared that, not discounting the quality of Lloyd's previous productions or the successful offerings of all comedians, Harold Lloyd's "A Sailor-Made Man," ranks with the greatest box-office comedies the scren has ever seen.

"A Sailor-Made Man" is in four reels. It was produced by Hal Roach, from a story which is the combined efforts of three of the most successful writers of comedy scripts, Hal Roach, Sam Taylor and Jean Havez. It was directed by Fred Newmeyer.

The release date has been set for December 25 with the idea of providing the exhibitors with an attraction for the holiday trade, which will produce capacity business. Associated Exhibitors state that extended runs in the biggest first run theatres of the country will be a rule rather than an exception. "A Sailor-Made Man" will be sold as a feature and the exhibitors must make it the big attraction on their programs. It is stated that it will be the sensation of all comedies of the year and already the sales force of Associated Exhibitors are arranging their key city bookings.

PROLOGUE ARRANGED FOR UNIVERSAL'S "THE CONFLICT" BY MANAGING DIRECTOR ANDREW J. COBE, OF THE CENTRAL THEATRE, NEW YORK CITY

Get First Runs on Hodkinson Special Films

First-runs on four Hodkinson special attractions in San Francisco and Philadelphia are announced this week by the W. W. Hodkinson Corporation. The productions are "The Mysterious Rider," "Partners of the Tide," "Jane Eyre" and "The Light in the Clearing."

"The Mysterious Rider," released on October 23, is a Benj. B. Hampton production featuring Robert McKim, Claire Adams and Carl Gantvoort. It was produced by Zane Grey Productions, Inc., and was adapted from the Zane Grey novel of the same name. "Partners of the Tide" is anther recent release. It is an Irvin V. Willat Production based on the novel by Joseph C. Lincoln.

"Jane Eyre," a Hugo Ballin Production, adapted from the famous novel of the same name by Charlotte Bronté, was released on November 6. "The Light in the Clearing," is a Dial Film Production directed by T. Hayes Hunter. It is scheduled for release during the last week in November. "The Mysterious Rider," "Partners of the Tide," "Jane Eyre" and "The Light in the Clearing," have been booked by the Strand Theatre in San Francisco. "The Mysterious Rider" has been booked for a week in the Stanley Company's Victoria Theatre in Philadelphia.

Art Director Gets a Difficult Job

One of the chief problems of the British art director is that of adapting his "interiors" exactly to conform with the resplendent exteriors that are chosen by the studio location manager.

Many fine sets have been constructed on the stages of the Islington studio of Famous Players-Lasky British Producers, but probably none has required so much careful detail work as that which has been brought to bear in a small set occupying a modest footage in "Love's Boomerang," the new J. S. Robertson picture for Famous Players-Lasky British Producers.

The exterior shots were secured on the Thames houseboat which was originally built for Alfred Vanderbilt at a cost of $150,000, and which is now the property of Sir Frederick Eley. It fell to the lot of L. Dawson, art director to Mr. Robertson, to faithfully reproduce the interior of this floating palace.

A big set, such as the banqueting-hall in "The Bonnie Brier Bush," is comparatively "straight work" in comparison to this filagree interior on which a small army of carpenters and painters were occupied for two weeks.

Every detail was complete, from the special staircase to the upper deck to the delicate woodwork of the windows, the faithful reproduction of the mouldings over the doorways and the compact furnishing of the little salon, in which there is a "place for everything and everything in its place."

"Old Nest" Shown to Children Only

George Foster, manager of the Marion Theatre at Marion, Ohio, is, it is believed, the first exhibitor who has given a showing of Goldwyn's Rupert Hughes' photoplay, "The Old Nest," exclusively for children.

The matinee was given principally as an exploitation stunt for the first showing in Marion of "The Old Nest," but it served to demonstrate the value of this photoplay for children's performances.

More than 1,000 children from St. Mary's home in Marion attended the special matinee as guests of Manager Foster and of Father Dennig. They ranged in ages from six to sixteen and they followed the unfolding of the photoplay as attentively and as enthusiastically as audiences of their elders have been doing all over the country ever since "The Old Nest" was first released on September 11.

"The Old Nest" has proved itself a picture of universal appeal, irrespective of age, race, creed or color.

Peoria or Paris?

Peoria is a nice place, but Paris is more interesting.

That's why there is more about Paris than about Peoria in the World's Greatest News Reel.

Selznick News

ISSUE FOR ISSUE—COMPARE IT!

Elmer Harris Agrees on the Introduction of Characters as Suggested by Gleichman

Recently a discussion was started by Phil Gleichman at the Broadway Strand Theatre, Detroit, as to the relative merits of introducing characters all at once at the beginning of a picture or individually during the action.

Mr. Gleichman stood staunchly for the latter method and Elmer Harris, supervising director of the West Coast Robert studio, is in entire accord with him on this question of technique.

"I firmly believe in introducing characters during the action," said Mr. Harris, "for two reasons: First, it brings the players in a sort of personal touch with those of the audience not acquainted with them. Second, it fixes their place in the plot at once without the necessity of running the mind back to pick him out of the long list at the start of the picture.

"On the stage they do introduce the players through the cast of characters, but they list them 'in the order of appearance.' By means of dialogue they place the characters often before introducing them. Even this does not always keep clear in the audience's mind the identity of the player and frequently one sees them consulting their programs.

"But it's dark in a motion picture house and there can be no consulting of a printed list. And we lack the preliminary introductory spoken dialogue. Hence the real necessity of introducing the players individually on their entrance, so that the audience may correctly place their relation to the plot.

"If more exhibitors would come right out and tell us what they like and what they don't like in pictures as reflected from the reactions of their patrons their suggestions would be most heartily received. It is the exhibitor's point of view we want; and I wish here and now to express my appreciation to Mr. Gleichman for his remarks on this particular subject."

Cast Selected with Care for Cosmopolitan's "Wallingford"

"Get-Rich-Quick Wallingford" being a keen study of human character, it is stated, Cosmopolitan Productions gave the casting of the picture the most careful consideration. The cast is a large one and so uniformly fine is the acting that every one of the players can be said to be a principal, according to reports.

Sam Hardy, well known on the musical stage, was engaged to play J. Rufus Wallingford. He imparts to that character all of the breeziness, glibness and persuasiveness for which Wallingford stands, it is said. Norman Kerry proves, it is said, an ideal partner for Wallingford as "Blackie" Daw. Mr. Kerry has appeared in many pictures. For the role of Fannie Jasper, Wallingford's sweetheart, the appealing and winsome Doris Kenyon was engaged.

Billie Dove is seen as Dorothy Wells to whom "Blackie" Daw loses his heart. Miss Dove is a former Ziegfeld "Follies" belle. Diana Allen was selected for the part of Gertrude Dempsey, daughter of the owner of Battlesburg's only hotel. Miss Allen also is an ex-"Follies" girl.

Naturally enough the roles mentioned above had to be entrusted to young actors and actresses but when the players for the elderly parts were assembled in the studio it looked like a convention of veteran actors. For instance, William T. Hays, who plays the part of George Washington Battles, the ultra-conservative leader of Battlesburg's wealthy men, has had thirty years' experience on the stage.

Horace James, the Mayor Tim Battles of "Get-Rich-Quick Wallingford," was born in Baltimore, Md., sixty-six years ago. He has played in support of such stars as William Gillette, David Warfield, Maude Adams, Blanche Bates, John Barrymore, Ethel Barrymore and George M. Cohan. John Woodford, who plays the trusting Richard Wells, was born in New Orleans in 1869 and went on the stage when he was twelve. Mac M. Barnes, the genial hotelkeeper of Battlesburg, lived when young in Abilene, Kansas. His picture experience has been wide and varied.

The quaint hackman, Abe Gunther, is played by William Robyns, who has spent forty years on the stage. Eugene Keith is seen as the energetic editor-reporter of the Battlesburg "Blade." Mr. Keith has had 22 years' experience on the stage. William Carr, the Mr. Quigg of the picture, saw the light of day for the first time in Philadelphia. He has been an actor for 29 years and his wife and six children are also in the profession, Mrs. Carr being the famous mother of "Over the Hill."

Sweet Comedies Average Three Weeks in Newark

Harry Sweet, the Century Comedy star, is going strong in Newark first-run houses. In the Goodwin Theatre he appeared in "Playing Possum" for one full week starting November 6. The Halsey Theatre, of the same city, started playing "The Dumb Bell" the same week and held it over for one more week, giving Sweet a three week average on his releases. "Playing Possum" is directed by Alf Goulding and "The Dumb Bell," by Tom Buckingham.

Pathe Releases for November 27

Pathe says that in the splendid collection of short subject features and serial episode scheduled for its release the week of November 27, an outstanding feature is "Back to the Woods," the latest re-issued one reel comedy starring Harold Lloyd. Bebe Daniels appears as the belle of the Canadian woods, and "Snub" Pollard is seen as Lloyd's partner in mirth.

"The Show Down" is the tenth episode of "Hurricane Hutch," the new Pathe serial starring Charles Hutchison. "The Joy Rider" is the title of the latest Hal Roach comedy featuring "Snub" Pollard.

Edwin Stevans with Universal

Universal has engaged Edwin Stevans, notable for his impersonations of the Devil as well as for his past success on Broadway, to play an important part in "The Golden Gallows," starring Miss du Pont under the direction of Paul Scardon. This will be one of the series of Special Attractions being made by Miss du Pont.

Five Consecutive Weeks for Lloyd at Symphony Theatre

Hardly more than six months ago, an exhibitor in a big town building his program of nothing but short subjects, would have been considered committing box office suicide. Then Samuel L. Rothafel, of the Capitol Theatre, New York City, staged a bill composed entirely of short features with a Harold Lloyd comedy headlining. The success of the innovation was immediate.

Soon other exhibitors tried the experiment and found it profitable. Now it's a matter of fact policy among big exhibitors to show short subjects programs.

But from Los Angeles comes a story of the remarkable drawing power of these one, two and three reel subjects never before dreamed of by the industry. The Symphony Theatre, five weeks ago, started by playing Harold Lloyd in "Never Weaken" and a program completed by a number of Pathe short subjects.

On November 6, the Symphony started its fifth big week with "Never Weaken" still headlining, and with Pathe short subjects completing the remainder of the entertainment. On the bill appeared the Pathe Review, "Aesop's Fables," "The Mountain Lion," one of the "Bill and Bob" series, and the Holman Day two-reeler, "Brother to the Bear."

This program stopped being an experiment the first night it was shown five weeks ago. The Symphony has never done the business with any feature that has been brought to the box office by its short subjects program.

Only the regular advertising appropriation was used by the Symphony in promoting this bill, which in itself is a strong indication of the power of short subjects at the box office.

Despite Higher Prices Crowds Flock to See "Four Horsemen"

Seats at a dollar and a half and standing room at seventy-five cents in a five-hundred-seat theatre in a town of twenty-two hundred, with half the capacity of the house turned away nightly—such was the reception of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse," at the Wayne Theatre, Wayne, Pa., during the three days from October 24 to 26, Metro states.

Following this, the most sensational period of business in the history of the Wayne, the exhibitor, Edward T. Logan, in a letter to the Metro exchange, Philadelphia, said: "I am sorry I did not book this production for one week, as I, on an average, turned away 200 to 300 people daily."

Record attendance was not the only testimony to the tremendous effect of "The Four Horsemen" upon the public of the Pennsylvania town. Letters of thanks to the manager of the Wayne Theatre for having brought such a production to his screen came on the heels of the picture.

Elaine Hammerstein to Star in "Why Announce Your Marriage?"

"Why Announce Your Marriage?" now being produced at Selznick's New York studios, under the supervision of Myron Selznick, vice president in charge of production, will star Elaine Hammerstein. Alan Crosland is directly supervising the presentation for Selznick. Lewis Allen Browne wrote the scenario.

Niles Welch, as Miss Hammerstein's leading man, will appear for the third time opposite this star, his proceeding association with her in "Remorseless Love" and "The Way of a Maid" (the current Elaine Hammerstein release) having established this young man in great favor with showmen and their public, it is said. Arthur Houseman, James Harrison, Huntley Gordon, Frank Currier, Florence Billings, Emily Fitzroy, Marie Burke and Elizabeth Woodmere are other players who will contribute to the presentation.

Two Universal Pictures Coming

Following Frank Mayo's latest Universal Special Attraction, "Dr. Jim," by Stuart Paton, will come two new pictures from magazine stories. One is "Slipper Tongue," a Saturday Evening Post story by William J. Neidig. The other is "Mischief," which will start in the January number of the Red Book, and which is completed at Universal City under the title, "Wards of the North."

Author and Publisher Aid in Exploitation of Selznick's Production, "A Man's Home"

Hooking-up a picture with the display of a few books in a store window is one thing in exploitation and a great magazine publishing concern getting behind a photoplay is another. In one case the effect is local; in the other, national. Anna Steese Richardson, author of "A Man's Home," is also associate editor of Woman's Home Companion and because of their interest in Miss Richardson's work the Crowell Publishing Company is starting an unusual campaign of direct publicity to thousands of people who get mail in a Crowell Publishing Company envelope.

Mrs. Richardson has been in charge of a number of big campaigns which the Woman's Home Companion has waged, notably the better Babies Movement and the Women's Civic League drive undertaken by the magazine for educational purposes about the time women were enfranchised in this country by constitutional amendment. Through her work she is widely and intimately known to thousands of women throughout the United States.

Among her chief duties with the publication on which Miss Richardson is employed is the answering of thousands of letters sent her from day to day asking advice on all kinds of topics in which women are interested. One department of the Woman's Home Companion operating along these lines mailed 90,000 pieces of mail matter last month.

Mrs. Richardson has taken a great and pardonable pride in "A Man's Home" ever since she saw an early print of the photoplay as finished under the supervision of Vice President Myron Selznick and personal direction of Ralph Ince. Without any great effort—since "A Man's Home" is just the kind of photoplays a clean, high class women's magazine like the Woman's Home Companion might be expected to advocate and commend—Mrs. Richardson has been able to pass her enthusiasm along to the men higher up in her organization.

The result is that not only Mrs. Richardson, but also the Crowell Publishing Company, are doing all in their power to insure the success of the picture in order that they may prove their contention that the public wants clean, wholesome dramatic pictures devoid of the sensationalism.

Here is one way in which the Crowell people are concretely showing their interest: At the invitation of the big publishing company, the Selznick Corporation has had multigraphed from copy supplied by Mrs. Richardson 50,000 letters highly commendatory of "A Man's Home." These letters are to be stuffed in the mail leaving the Crowell Company's offices and will accompany answers to letters received by the company. Each "Man's Home" letter bears a fac simile signature by Mrs. Richardson.

Asks for Comment

This means that each letter will be read by a person deeply interested in Mrs. Richardson and her work. One paragraph of the letter says that "A Man's Home" is to be shown in a theatre in the city to which the letter is addressed and asks the recipient of the letter not only to see the picture but to write Mrs. Richardson and tell her what he or she thinks of it. To those who answer these letters a special souvenir postcard showing a scene from the photoplay is to be sent; the Selznick Company is preparing this postcard.

The interest which is being taken by the Crowell Company is shown by the fact that the only expense to the Selznick organization this mail campaign of 50,000 letters and 10,000 postcards is the cost of printing the mail pieces. The Crowell Company pays all the postage bills.

In addition to this mail campaign, the Crowell Company is a party to the distribution of "A Man's Home" in another way. Mrs. Richardson, the author, as a part of her work for Woman's Home Companion, is kept on the road a great deal of the time. She is constantly addressing large gatherings of girls and women on subjects dealt with in her magazine.

The magazine has always strongly advocated motion pictures of the better kind and Mrs. Richardson is using every opportunity to call "A Man's Home" to the attention of audiences which is entitled to the support of all the public.

Rennie Engaged

James Rennie, the husband of Dorothy Gish, and Mona Kingsley have been engaged by Goldwyn to play leading roles in the screen version of Basil King's new novel, "The Dust Flower." Rowland V. Lee has been assigned to direct it. Mr. Rennie arrived at the studios on the seventeenth of the month.

"Theodora" Enjoying Big Runs in Six of the Largest Cities

Goldwyn's Italian spectacle, "Theodora," now in its fifth big week at the Astor Theatre, New York, is showing also at the La-Salle Theatre, Chicago; the Michigan Theatre, Detroit; the Pitt Theatre in Pittsburgh, and the Colonial Theatre in Cleveland. On Monday, November 21, a sixth company will open at the Shubert Theatre in Boston. These companies are all showing at $2 top prices, the same as at the Astor.

The Chicago showing opened on Friday, November 11, and the Cleveland, Pittsburgh and Detroit bookings on Monday, November 7.

The engagement of the spectacle in New York continues to be unusually successful. Its own records were exceeded last week, due to the two hoildays. It opened to big business in the other cities where it is now showing and promises to equal or eclipse New York receipts.

The reviews that "Theodora" in Pittsburgh, Cleveland and Detroit rival the praise given in the New York criticisms.

Archie Bell in the Cleveland News said: "One cannot overpraise this film, in fact, cannot adequately describe or criticise it. A triumph, and not only a triumph of cinematography, but an alluring, remarkable play that does not permit interest to flag during eleven reels."

Detroit Free Press: "Griffith is out-Griffithed. Hollywood is made to look like a child's paste-board town." Detroit News: "Nothing so dramatic has been seen in motion pictures." Detroit Evening Times: "In 'Theodora,' master photoplay, the screen comes into its own, if it ever will. The picture dwarfs the efforts of the biggest American producers of the day."

Pittsburgh Post: "Most stupendous scenes ever thrown upon the screen. Rita Jolivet is adorable." Pittsburgh Sun: "It abounds with startling and vivid scenes that excel the thrilling visualization of gathering klansmen in 'The Birth of a Nation.' It is more spectacular than 'Civilization' and its love theme more impressive than 'Broken Blossoms.'" Pittsburgh Gazette-Times: "'Theodora' is the most satisfying screen spectacle and sets a mark of excellence."

Largest Photograph of Jackie Coogan

The largest photograph in the world has just been made and arrived in New York City from Los Angeles this week. The study is of Jackie Coogan, one of the world's smallest stars. The measurements of this gigantic picture are 29 by 40 feet and it is claimed it can be seen plainly for ten blocks.

A huge frame is now being made to surround the picture and arrangements are now being made to have it erected on the Mark Strand marque, where the Coogan "My Boy" feature is scheduled to play.

In comparison, the photo-enlargement stands three stories in height. Huge arc lights are being installed on adjoining buildings and at night these will play on the Coogan likenesss. The original negative was in 8x10 inch size and made by Shirley Vance Martin, official photographer for the Jackie Coogan company.

Richard Barthelmess
Alice Brady
Alice Calhoun
Helene Chadwick
Douglas Fairbanks
Geraldine Farrar
Elsie Ferguson
Lillian Gish
Dorothy Gish
Louise Glaum

20 TALKS

20 PORTRAITS

20 AUTOGRAPHS

D. W. Griffith
Charles Hutchison
Mae Murray
Nazimova
Mary Pickford
Gloria Swanson
Norma Talmadge
Constance Talmadge
Pearl White
Clara Kimball Young

INTIMATE TALKS WITH MOVIE STARS

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Associate Editor of Moving Picture World

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Ray Picture Draws Crowds

Football proved to be the most popular subject of borough interest in Brooklyn recently, if the crowds that besieged the Brooklyn Mark Strand Theatre for the showing of Charles Ray's timely gridiron film, "Two Minutes To Go," are any indication of theatregoing taste, Arthur S. Kane Picture Corporation states. On the opening Sunday, November 6, Manager Edward L. Hyman of the Strand discovered that the only way to prevent damage to his picture palace was to stop the sale of tickets until the crowd inside the theatre had its fill. Business continued splendid all week, according to the Strand engagement, election night being the occasion for a permanent S. R. O. stand.

Edmund Goulding at Sulphur Springs

Preparatory to the completion of his second Mae Murray story following "Peacock Alley," Edmund Goulding, popular screen writer, has accompanied Miss Murray and her director-husband, Robert Z. Leonard, to White Sulphur Springs, where the three will "talk turkey" and play golf and return the end of the week with the skelton story well covered with gripping sequences. Mr. Goulding, the man who has never failed to sell his stories, is waiting to see the release of "The Man of Stone," written in collaboration with John Lynch for Conway Tearle and "Tol'able David," coadapted with Henry King for Richard Barthelmess.

Exhibitors Favor "Road to London"

John E. Storey, sales manager of Associated Exhibitors, says that November is seeing a great revival of exhibitor interest in Bryant Washburn's comedy-drama, "The Road to London," which was originally released by Associated early last summer.

He states that after the time "The Road to London" was first released, the exhibitors ran into the hottest summer on record and, with activity at a low ebb, a great many theatres decided to postpone their showings until Fall, at which time they could make a run with Bryant Washburn and show profits commensurate with the box office value of the production.

May McAvoy Completes Another for Realart

The fourth Realart-McAvoy picture of the current season has been completed under the direction of William D. Taylor. There is a surprise in store for the many devotees of this newest star, Realart announces, for instead of her own brown tresses, Miss McAvoy dons a very blonde wig. The change in her appearance is extraordinary, making her look like a mere child. One of the unusual scenes in this picture is a completely stocked toy store. The story tells a vivid drama of life.

Men of Wide Repute Worked on Cosmopolitan's "Wallingford"

Men of international reputation contributed their talents to the making of "Get-Rich-Quick Wallingford," Cosmopolitan Production, soon to be released by Paramount. George M. Cohan, popular playwright, wrote the play on which the picture is largely based. Luther Reed, noted scenario writer, is responsible for the adaptation. Frank Borzage directed the picture, his first production since "Humoresque." Joseph Urban, famous artist, who is production manager of Cosmopolitan Productions, designed the settings.

Frank Borzage made his first appearance on the stage in his thirteenth year. Later Thomas H. Ince put him into pictures as a juvenile and he remained with that producer for three years, leaving him to join the American Film Company for which company he directed and starred for two years. Luther Reed, who wrote the scenario of "Get-Rich-Quick Wallingford," was formerly a New York newspaperman, and has written scenarios for Metro, Thomas H. Ince and other producers. He wrote "Dear Me," a recent Broadway success.

The unique settings in this production were built under the direction of Joseph Urban, one of the world's greatest artists. When he was twenty-three years old he decorated and furnished the Abdin Palace in Cairo for the Khedive of Egypt. Chester Lyons is responsible for the camera work in "Get-Rich-Quick Wallingford." He is one of the pioneer cinematographers, having been associated with Reliance, Eclair, Ince and Charles Ray. He photographed 30 of Mr. Ray's pictures.

Metro Says Exhibitors Clamor for Picture, "Fightin' Mad"

Metro exchanges throughout the country report that following the first announcements of their distributing the big outdoor super-special, "Fightin' Mad," exhibitors have not only sought priority in booking dates, but have arranged for extra supplies of billboard paper and other advertising accessories for the proper exploitation of the feature.

"The showmen know they will cash in with 'Fightin' Mad'," wrote one exchange manager, "but they're not satisfied with just that. They are after new records, and from the way the dates are being snapped up, I think they will make them."

The response to Metro's sponsoring of "Fightin' Mad" is gratifying to the distributing company not only for its promise of returns, but also for its confirming the judgment of the organization in making an exception to the general practice of releasing only Metro company productions.

"Footfalls" Said to Present Something New in "Movies"

"Footfalls," the super-production released November 13, was, William Fox says, promptly recognized by newspaper reviewers as a great photoplay embodying that much-sought but elusive quality—an absolutely new idea in motion picture conception. This is the conveyance to the audience from the screen of a convincing impression of sound.

"Footfalls" was adapted from the story by Wilbur Daniel Steele that was awarded first prize, as the best short story published in America in 1920, by the O. Henry Committee of the Society of Arts and Sciences. As the written work hinges upon the elements of sound and hearing, the difficulties in the way of successful screening are obvious. But these were overcome by ingenious devices.

It was directed by Charles J. Brabin.

"Just Around the Corner" a Coming Cosmopolitan Release

Following closely upon the award of the "Photoplay" gold medal to Cosmopolitan Productions for "Humoresque," adjudged the best photoplay of 1920, the company will release through Paramount another East Side story from the pen of Fannie Hurst. This is "Just Around the Corner," which will have a Broadway run in a few weeks.

"Just Around the Corner" was directed by Frances Marion, who also wrote the scenario. Miss Marion likewise wrote the scenario of "Humoresque," which was directed by Frank Borzage. The story originally appeared in a magazine of wide circulation, under the title of "Superman." With several other of Miss Hurst's earlier stories it was included in her first book of short stories, the collection bearing the name "Just Around the Corner." Miss Hurst's gift of a sympathetic understanding of the poor is amply demonstrated once more in this production, it is stated.

Jurist Praises "Over the Hill"

Emmet Seawell, judge of the Superior Court in California, sent the following unsolicited letter to the management of the Cline Theatre, Santa Rosa, Cal., after he had attended a private showing of the Fox super-production "Over the Hill."

"'Over the Hill' exercises a very quickening influence upon the public mind. It calls our attention in a very tragic manner to parental duties which are often delayed until the fleeting moments of life rob us of an opportunity of expressing our heartfelt appreciation for those who have guarded our younger days. Its influence is wholesome."

Torchy Comedies Liked in Panama

The Torchy Comedies released by Educational are making a big hit in Panama, reports state. James Lippincott, former football star, world war veteran and actor, who is in Panama, has written to C. C. Burr, producer of the Torchy Comedies, to say that he has seen several of them shown in theatres there, and that every one has won highest approval from the audience.

Lippincott is a graduate of Swarthmore, where he played center on the football team. He was with the First Engineers all through their campaign abroad, and was one of thirteen survivors from the original members of his company.

Cecil DeMille's "Saturday Night" Now Being Edited

The final scene of the latest Cecil B. DeMille Paramount production, "Saturday Night," has been photographed, but although the actual filming of the picture is completed, there will be several weeks of intensive labor expended on it in cutting and titling it before Mr. DeMille's departure for Europe on his proposed eight weeks' vacation.

Because of his approaching departure, the producer speeded up production work throughout the picture with the result that it was completed in something like three weeks less time than was required for the production of either "Fool's Paradise" or "The Affairs of Anatol," the preceding DeMille productions.

The story is from the versatile pen of Jeanie Maspherson and an "all-star" cast includes Edith Roberts, Leatrice Joy, Conrad Nagel, Jack Mower, Theodore Roberts, Edythe Champnan, Sylvia Ashton, Julia Faye, James Neill and John Davidson.

Large Crowds at Showing of "Fauntleroy"

Capacity audiences at the James Theatre, Columbus, Ohio, are greeting Mary Pickford's "Little Lord Fauntleroy," her latest United Artists release, at every showing, it is reported.

Columbus newspaper critics also were enthusiastic in their praise of the production. "It is one of the most perfect photoplays ever produced," said the reviewed for the Columbus Dispatch. "The scenes were all impressive and effective," says the critic for the Ohio State Journal. "You enjoy the picture because you enjoy Mary Pickford and like her own ways, mannerisms and beauty."

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A story of brave hearts

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Your audiences will thank you for running "THE POWER WITHIN."

News in Brief from Everywhere

St. Louis

The Mexican National Band, through special permission from President Obregon of Mexico, is giving a series of concerts at the Missouri Theatre, Grand and Lucas Avenues.

* * *

With the announcement of the consolidation of the City Wide and Skouras Theatres, gossip has revived the rumor of a league of independently controlled neighborhood houses to fight the merger. Men who have been prominently mentioned in this connection have denied the authenticity of such reports. However, it is almost certain that something of the kind will be perfected.

* * *

O. G. Giese of the Oh Gee, Edwardsville, Ill., was a caller.

* * *

E. D. Fellows of the Orpheum, Hillsboro, Mo., reports a nice improvement in attendance at his house.

* * *

Fred Rich of the Strand, Perry, Mo., has prepared a strong Winter's program for his patrons.

* * *

Miss Florence Patke of Peacock Pictures says she has received many inquiries from Southern Illinois and Eastern Missouri exhibitors regarding release dates on "The Fall of Babylon."

* * *

Tom Leonard of Pioneer made a flying trip to Peoria, Ill., Saturday night.

* * *

Joseph Desberger has taken charge of the First National business for Southern Illinois and Eastern Missouri in addition to his Associated Producers duties.

* * *

Jimmy Bradford, formerly special representative of Associated Producers, has assumed the management of the Texaco Oil Company's Quincy, Ill., headquarters. Jimmy is a hustler and should more than make good in his new duties.

* * *

Desberger has the following men on the road: Sam Henley, Harry Hines, A. L. Oldin and George Goettler.

* * *

Plans for a theatre-office-apartment building to cost upwards of $1,500,000 have been announced by Charles H. Thimmig, owner of the Midway Theatre, Grand avenue at Washington avenue. Tentative plans include a twelve-story office building for Grand avenue; an eight-story apartment structure on Washington avenue with a moving picture theatre on the rear of both lots.

If present plans mature the theatre will be operated by a local syndicate affiliated with a leading Eastern producing organization.

The theatre will be among the finest west of New York. It will seat upwards of 4,000 persons on a parquet floor and balcony. The entrance will be on Grand avenue. The foyer and lobby will be finished in marble with grand stairways of marble leading to the balcony, ladies' rest rooms, executive offices, etc.

The property is owned by Col. Moses Shoenberg and is under lease to Thimmig. It is understood that Thimmig has an option on a 99-year extension of his lease. All the capital needed for the project has been arranged for and all that remains is to perfect some minor details.

* * *

The fifteenth annual dance of the St. Louis Moving Picture Operators' Union at Arcadia dance hall, Wednesday night, November 8, was attended by upwards of 5,000 persons. Mayor Kiel and Joan Arliss, leading lady of "A Man Worth While," led the grand march. Romaine Fielding, actor-producer; City Collector Edmond Koeln, Circuit Attorney Howard Sidener and Circuit Judge Robert Hall judged the fancy costume competition.

* * *

The Motion Picture Theatre Owners of St. Louis have turned their screens over to the safety first movement. At Tuesday's meeting of the organization representatives of the St. Louis Safety First Council appealed for the help of the movie men. It was then voted to show safety first slides and films and to work the safety first propaganda into the advertising literature of the moving picture houses.

* * *

The Delmonte Theatre, Delmar boulevard near Clara avenue, closed its doors Saturday night after being opened but four weeks. The Famous Players' Missouri Corporation, owners of the theatre, now have only the Missouri Theatre, Grand and Lucas avenues, in operation. Prior to August they operated eighteen houses.

Officials of the company decline to state their plans for the Delmonte, except that it is to undergo alterations. It is reported that a vaudeville organization may take over the house in the very near future.

* * *

The Arsenal Theatre, Grand avenue and Arsenal street, one of the theatres taken over by the newly organized St. Louis Amusement Company, closed Monday. The building is to be remodeled for stores. Other small neighborhood houses controlled by this company, it is said, will be closed to minimize competition between its theatres.

* * *

Plans for a new "junior" theatre of the Orpheum Circuit to be known as "The Mississippi" and costing upwards of $1,500,000 that will open next fall have been announced by E. J. Sullivan, manager of the Orpheum Theatre, following a telephone conversation with Martin Beck, president of the Orpheum Circuit, New York.

The new house will be located on a downtown corner and will have accommodations for 4,000 persons.

Plans for the theatre have been prepared by Rapp & Rapp, Chicago architects, who designed the State-Lake Theatre, Chicago. It is modeled after the new Main Street Theatre, Kansas City, recently opened by the Orpheum Circuit.

Orpheum junior vaudeville and motion pictures will be shown in the new house. The top price for seats will be 50 cents. A children playroom and nursery, elevators to the balcony and smoking rooms for women as well as men will be features of the new house.

* * *

The Pershing Theatre, Delmar boulevard near Hamilton avenue, was sold at public auction last Thursday to satisfy a defaulted $39,700 second deed of trust. The house was bid in by Lambert E. Walther, a local attorney for $31,000 and assumption of the obligation of the $47,000 first deed of trust. Walther represented Charles P. Gottlieb, agent for the holders of the second deed.

The second deed was defaulted in August. Walther explained the action of his clients was merely to protect their interests. Several weeks ago minor stockholders in the Park Theatre Company, owners of the Pershing Theatre, filed suit in the Circuit Court asking that a receiver be appointed for the company.

The City Wide Amusement has a lease on the house that has several years to run. It was closed about two weeks ago. Plans for the future of the theatre are in the hands of the City Wide Company.

* * *

"The Land of Eternal Youth," a moving picture produced by Romaine Fielding for the St. Louis Times is being shown at the Missouri Theatre, Grand and Lucas avenues, this week. The story, written by Anne Scannell O'Neil, a local girl, was the one selected from thousands submitted in a contest conducted by The Times. Animals in the St. Louis zoo are featured in the film. All the players are St. Louisians.

* * *

Theda Bara is appearing in person at the New Grand Central. Her appearance is preceded by the showing of a one-reel film which dissolves into Miss Bara herself.

* * *

The opening of the new Hodkinson Exchange in the Pioneer Picture offices, 3435 Olive street, Wednesday, was very successful. Many friends of Eddie Dustin, the new manager, took advantage of the occasion to tell him how glad they were to have him back in harness. Dustin has only recently recovered from a year of illness. He was stricken while in California, where he recalled Florence Lawrence, former queen of the silver screen, to the movie world, to take the lead in "The Enfoldment," produced by the Producers' Picture Corporation.

* * *

Will Selznick-Select pictures have a first run house in St. Louis? That question and its probable answer is causing considerable speculation in St. Louis these days. It started following the recent visit to St. Louis of Lewis J. Selznick, president of Selznick Pictures Corporation, his wife and secretary, John Cantor. Selznick and his party spent two delightful days in St. Louis and saw much of the beautiful metropolis of the Mississippi Valley. They are said to have carried away a very favorable impression of the city. While here Selznick was the guest at a dinner given by a very prominent banker—his warm personal friend—and met many of the prominent business and financial leaders. It is needless to say that he was told of the many advantages of having Selznick-Select pictures shown in a high class first run house here. St. Louisians would be poor home boosters unless they saw to that. For many weeks it has been current talk that a large combined office-apartment-theatre structure would join the local film colony. Speculation regarding the probable location of this building has been very keen. However, labor and material prices are very high and unsettled. Some financiers doubt whether such a deal could materialize in the near future.

If You Want to Get Best Results from Your Classified Ads Place Them in the Moving Picture World.

New Orleans

Maurice F. Barr, superintendent of the New Orleans theatres of the Saenger Amusement Company, who is also commander of the Alvin Callender Post of the American Legion, has recently been honored by election to the presidency of the New Orleans Ads Club.

* * *

B. W. Bickert, formerly interested in several New Orleans motion concerns, has accepted a posiiton with the Saenger Amusement Company.

* * *

Val Dykeman is the new manager of the New Esplanade Theatre, which has been improved into one of the most attractive picture houses in New Orleans. The new theatre has a splendid pipe organ, comfortable opera chairs, white covered, carpeted aisles and pleasing interior decorations.

* * *

Walter Kattman, manager of the Crescent Theatre, a combination vaudeville and picture house, was out of the city recently, visiting his parents at Brazil, Ind., on the occasion of the celebration of their golden wedding anniversary.

Seattle

John Hamrick, owner of the Blue Mouse Theatre, has bought the Globe, one of the big downtown theatres in Portland, Oregon, and will spend $40,000 remodeling it and call it the Blue Mouse. Mr. Hamrick intends to make this the second of a string of Blue Mouse theatres to extend over the entire Pacific Northwest. The purchase makes Mr. Hamrick the only independent exhibitor in Portland. All the other houses are owned either wholly or in part by Jensen and Von Herberg of Seattle.

* * *

In a large advertisement on Saturday, October 8, Jensen and Von Herberg announced that the week beginning on that day would be Jensen and Von Herberg Week" in Seattle, a week to be celebrated by motion picture programs of surpassing merit at all their houses. It was also announced that this was the beginning of an annual "Jensen and Von Herberg Week."

* * *

The front of the Clemmer Theatre, Seattle, has just been remodeled after the plans of Manager William Cutts. In addition to repainting, redecorating an entire new tile floor has been laid. Through a comprehensive electrical system numerous lighting effects may be obtained. Series of lights alternating on an automatic flasher permit a wide range in the illumination of the outside of the theatre. A specially constructed transportable revolving spotlight also affords many opportunities for musical electrical displays. The effect given the front for "Moonlight Follies" this week is so striking that groups are constantly stopping to study the details of the set. A striking combination of deep blues and purples warmed and livened with huge grinning yellow moons, peacock feathers and even a globe of goldfish; all this toned with unusual electrical effects, depict a bizarre fantasy of a moonlit grotto. The focal point of the entire front is a miniature of Marie Prevost. This figure with measurements attached is placed directly in front of the box office. A concealed spotlight throws a white lane of light constantly upon this miniature, making it particularly striking against the sombre background of blues and purples.

* * *

Newt. Levi, Pacific Coast representative of Robertson-Cole, is spending two weeks in the Seattle office. He reports Northwest exhibitors enthusiastic over the first Doris May release, "The Foolish Age." Miss May, by the way was brought up in Seattle and went from here to Los Angeles to enter the motion picture profession.

* * *

Will H. Hudson, Northwest cameraman for Pathe News, has just returned from a trip to New York, where he attended a one-man convention held at the home office for all cameramen this year. The men went to the metropolis one at a time and conferred with their boss.

The first general meeting of managers of film distributing offices in Portland, Oregon, and Seattle, was held Thursday, October 27, at the Washington Annex Hotel in Seattle. The meeting was for the purpose of taking all the Portland managers into the Northwest Film Board of Trade. This organization was originally formed four years ago by the Seattle managers. At the meeting M. R. Brill, manager of the Portland Universal branch, and F. R. Norman, manager of the Portland Pathe branch, were officially initiated. Two or three other Portland managers will be received later.

* * *

H. M. Herbel, formerly district manager of Western Canada for Universal, has succeeded George D. Bourke as manager of the Seattle territory. George Law succeeded Herbel in the Western Canada post. Law was manager of the Winnipeg office.

* * *

Jack Lannon, president of the Greater Features Company of Seattle, left on October 27 for a visit to his company's newly established Salt Lake office. J. H. Sheffield, general manager of the company, will act for Mr. Lannon in his absence.

* * *

Herman Wobber, district manager of the Pacific Coast for Famous-Players, spent several days during the last week in October in the Seattle office.

* * *

H. Bradley Fish, West Coast district manager for Vitagraph, visited the Seattle office the last week in October.

* * *

Louis Rosenberg, salesman for the De Luxe Feature Film Company, returned this week from a nine weeks' automobile trip calling on exhibitors in Montana. He left immediately for a similar trip through the Grays Harbor country.

Motion pictures as the most effective means of educating the public to the necessity for limitation of armament was suggested at a meeting of the Washington State Committee for the Limitation of Armament by International Agreement by Mrs. Francis Axtell, chairman. The meeting was held in Seattle on October 29.

* * *

Newsboys and carriers of the Seattle Daily Times were invited by William H. Cutts, manager of the Clemmer Theatre, to be his guests at the Wednesday night's showing of "The Fox," featuring Harry Carey.

* * *

J. D. Rice has sold the Liberty Theatre in Chehalis.

* * *

W. H. Lunt, an old resident of Shelton, is opening the old Shelton Hall as a motion picture Theatre.

* * *

C. H. Code returned last week from Nome, Alaska, where he managed the Code Theatre for his brother, W. F. Code, during the summer. Mr. Code says that all the country's oil experts were in Nome this summer, and that 500 square miles of country have been staked by oil seekers. He expects the oil boom to bring a real business boom to Nome next summer. The Code Theatre is being managed during the winter by C. F. Code's partner, J. W. Clark.

* * *

W. H. Hodkinson, Inc., will open an office at 2020 Third avenue next week. Ralph Pilo will be manager, and A. F. Gollofon booker. F. H. Butler, former representative of Hodkinson in Seattle, has gone to San Francisco to take a position in a film office there.

* * *

Carl Stearn, local manager of Metro, returned this week from a meeting of Pacific Coast branch managers in Salt Lake.

* * *

M. H. (Rex) Thompson, former booker at the Seattle Robertson-Cole office, is now on the road for the company.

* * *

L. H. Walton, salesman for Greater Features Company, has been transferred from the Montana territory to the Seattle territory.

Canada

Herb Jennings, one of the pioneer exhibitors and theatre managers in Ontario, has become special representative of the Toronto office of the United Artists Corporation. He has met many former friends in Ottawa as he had managed the Ottawa Strand Theatre for the Famous Players Canadian Corporation in previous years. Incidentally, Jennings has been in the theatre business for fourteen years, having managed the Mary Pickford Theatre, Toronto.

* * *

Several Ottawa men visited Montreal, Quebec, a few days ago to meet Cecil M. Hepworth, the film producer of Great Britain, and his leading star, Miss Alma Taylor, who are making a business trip through Canada and to California. They included officers of the Anglo-Canadian Picture Plays, which is handling the Hepworth productions for Canada. The English visitors were the guests of Albert MacLaren of Ottawa, vice-president of the Anglo-Canadian company, at the Ritz-Carlton Hotel, and others included Col. John McCombe, president of the company; Col. E. J. Chambers, gentleman usher of the Black Rod, Ottawa; Lieut. Milton Gregg, V. C., formerly of Ottawa, and others. Mr. Gregg is the secretary-treasurer of the Anglo-Canadian company.

* * *

The Allen Theatre, Calgary, Alberta, has the distinction of having a woman as permanent orchestra conductor, the members of the orchestra being male musicians. Mrs. A. C. Foster, one of the best violinists of the city, has been appointed in charge of the orchestra of the house, which consists of seven players. She replaced Herbert Copley, who had been the conductor of the orchestra for seven years. Mr. Copley has been made leader of the orchestra in the new Allen's Palace Theatre, Calgary, which is an organization of fifteen pieces.

* * *

The motion picture committee of the Social Service Council of Ontario adopted a number of resolutions in which were embodied ideas and suggestions for the presentation and use of moving pictures in the Province of Ontario, at a general meeting in Toronto on November 3. The preachers suggested that a committee of five be appointed to assist the Ontario authorities in selecting suitable moving pictures for use in schools and community halls. The council also asked that steps be taken by the Provincial Government to provide for a pre-view of all moving pictures to be released in Ontario so that social workers could enjoy seeing the pictures before they are presented in the theatres. The committee also adopted a resolution approving the policy of the Ontario Educational Department "in introducing motion pictures as a means of instruction in the schools of the Province." The committee recommended that every encouragement be given to the movement.

* * *

The "Synchronized Music Service" has been established as a Canadian organization at 6 Dundas street west, Toronto, under the charge of I. Soskin, who formerly was prominent in moving picture exchange circles of Toronto and other Canadian cities. Specially arranged music scores for many releases are provided by this service to theatres in the Dominion regardless of the size of orchestras employed.

* * *

An unusual attraction at the Allen Theatre, Montreal, during the week of November 6 was Victor Herbert, the famous composer, who conducted the Allen Theatre orchestra in selections from his own works. For Armistice Day, Mr. Herbert arranged a patriotic musical program of an appropriate nature.

* * *

Announcement is made of the appointment of Jack Arthur as manager of the Capitol Theatre, Montreal. Mr. Arthur was at the Toronto Regent Theatre for years and became general musical supervisor for all theatres of the Famous Players Canadian Corporation, as he had specialized with orchestras and prologue presentations.

Baltimore

Moving pictures showing the habits of insects and birds, taken on the Maryland State Game Farm and from the United States Agricultural Department, were exhibited at the Maryland Academy of Sciences on Thursday evening, October 20, at a meeting of the Maryland Audubon Society.

* * *

Florenz H. Ziegfeld, a first cousin of the New York theatrical producer, died on Sunday, October 23, at the home of Mr. and Mrs. R. L. Offley, Baltimore, from pneumonia. He was 33 years of age and was a photographer.

* * *

John Golder, formerly with the Select Pictures' Corporation, working out of the Philadelphia office, has joined the sales force of the Exhibitors' Film Exchange, Washington, D. C., and is covering the Baltimore territory.

* * *

George W. Jacobs, formerly manager of the Goldfield Theatre, has resigned and is now associated with the Independent Film and Supply Company, Baltimore, of which George C. Easter is president.

* * *

Dr. J. J. Valentini, who has an interest in the Harford Theatre, is now recovering from the nervous breakdown.

* * *

A surprise supper was given to Guy L. Wonders, manager of the Rivoli Theatre, by a number of

friends and employes of the theatre, on Tuesday evening, October 18, in honor of his birthday.

* * *

The main office of the Independent Film & Supply Company, of which George C. Easter is president, has been moved from Baltimore to Washington, D. C., and will be located at 525 Thirteenth Street, N. W. An office will be maintained in Baltimore also of which Andrew J. Easter will have charge. The Washington office opened on November 7.

* * *

R. P. Matthews, vice-president of the American Photoplayer Company and S. K. Ricksecker, general southern sales manager of that company, visited Baltimore on Tuesday, November 1, on their way from Florida to New York. Mr. Matthews said that business conditions in Florida are good at the present time and in the Piedmont district the conditions are the best in the United States. Both were caught in the tail end of the hurricane which swept the Florida Coast recently and when an axle broke on the machine they were traveling in, they had a battle with a swarm of mosquitoes when they had to stop for repairs.

* * *

Ralph W. Thayer, at one time associated with D. W. Griffith, who is now manager of the Century Theatre, has taken over the management of the Century Roof Garden and J. M. Shellman, of the correspondent staff of the Moving Picture World and Baltimore Sun, will handle the advertising as well as acting advertising manager for the Century Theatre.

* * *

W. B. Zoellner, who has been traveling in Virginia for the Goldwyn Distributing Corporation, out of the Washington office, has been appointed to take care of the Baltimore territory by W. A. Busch, manager of the Washington office.

* * *

The New Wizard Theatre, 30 West Lexington stret, which has been operated under a lease by the Famous-Players Lasky Corporation, through a resident manager, has been taken over by the Charles E. Whitehurst interests, of Baltimore, who operate the Century, New, Parkway, Garden and Peabody Theatres of that city. The lease of the Famous-Players Lasky Corporation for the New Wizard ran until April 1, and Mr. Whitehurst took it over for the unexpired time. There is a possibility that at the end of the present lease, Mr. Whitehurst and his associates may consider the purchase of the Wizard, it is reported. The seating capacity of the New Wizard is 570 persons and it is located on the busiest shopping thoroughfare of Baltimore.

* * *

A moving picture film entitled "The Reward of Courage," which cost $15,000 and was promoted by th American Society for the Control of Cancer, was shown at a meeting of the members of the Baltimore City Medical Society, 1211 Cathedral street, on Friday night, November 4. John D. Rockefeller furnished the money to produce the picture, it was said by Dr. Joseph C. Bloodgood. The picture may be shown throughout Maryland at the moving picture theatres if it is passed by the medical profession.

Pittsburgh

The F. I. L. M. Club of Pittsburgh holds its weekly meetings on Friday afternoons at the present time, instead of Monday nights as heretofore. Regular monthly meetings will be held as usual on the first Tuesday evening of each month.

* * *

Ground is being broken to erect a $20,000 80 x 30 foot theatre building on the Monroe lot on Bridge street, Shinnston, W. Va. The material is tile and brick. The building will serve as a picture house and the seating capacity will be approximately 800. Miss Lynne Monroe, of this city, owner, says that the theatre will open during the Christmas holidays.

* * *

The New Theatre, Weston, W. Va., is closed for remodeling. When it is re-opened during the Christmas holidays, it will be one of the most exclusive picture theatres in the country.

* * *

R. W. Etris, recently of Philadelphia, has been assigned by the Crandall management to the posts of manager of the Apollo and Strand theatres, of the Crandall group at Martinsburg, W. Va. Leroy Breitbarth, who has been in charge of the theatres, has been transferred to the executive offices in Washington.

* * *

Quince Jones has had construction started at Charleston, W. Va., on a two-story theatre building to cost $15,000.

* * *

November has been designated as "Cherry Month" at the Pittsburgh branch of the Universal, in honor of Manager A. R. Cherry, who has successfully controlled the destinies of the office for the past year.

* * *

Harry J. Michalson and Abe Schnitzer are the Pittsburgh Universal salesmen looking after the Northern Pennsylvania territory, which was formerly supplied by the Buffalo exchange, but which has recently been transferred to the local office.

* * *

Jean Belasco, formerly a well-known film salesman in this section, is having much success putting on the "Sawing a Woman in Half" illusion in picture houses of this section. Ed Kelly, another well-known film man, who recently recovered form a severe attack of ptomaine poisoning, has associated himself with Mr. Belasco.

* * *

Alf Camm, an old showman, is now managing director of the Strand Theatre, Altoona, Pa.

* * *

K. D. Doak is building a 175-seat house at Smithfield, W. Va. He will call it the New Grand.

* * *

C. Russell, formerly of the Strand Theatre, Altoona, and more recently on the sales force of the Pittsburgh Educational branch, is now in charge of A. Notopoulis' three houses in Altoona.

* * *

Harry Wheatley, formerly proprietor of the Idle Hour Theatre, Washington, Pa., who has been ill of late, is going to California.

The Northside, Pittsburgh, is to get a new picture palace to cost around $150,000 as the result of the purchase some little time ago of the Wilson lot, 60 by 240 feet on Federal street, adjoining the Kenyon Theatre, by Mark Browar, lessee of the theatre. The Wilson lot extends back to Diamond Square, and forms the largest theatre site on the Northside, its area equalling that of the Million-Dollar Grand on Fifth avenue. The theatre will seat about 2,000, will have a built-in organ and up-to-date equipment. It will be a theatre building exclusively, except for a storeroom on either side of its twenty-five foot entrance, and will be of white terra cotta, with marble and gold trimmings. Mr. Browar now operates the Kenyon, Centre Square and Victoria theatres. He will continue the Kenyon as a vaudeville and picture house, the new theatre to be devoted solely to the highest class of motion pictures. Mr. Browar paid $82,500 for the Wilson property.

* * *

Harvey Hollis and Howard Brooks, of the Hollis, Smith, Morton Co., Pittsburgh, are on a hunting trip in the northern part of the state.

* * *

Creatore, bandmaster, was guest director of the augmented orchestra at the Million-Dollar Grand, week of October 31.

* * *

The coke ovens about Fairchance, Uniontown and Brownsville, Pa., are all starting up. This condition of affairs has resulted in a decidedly optimistic attitude of exhibitors, who feel confident that the worst of the business depression is over.

* * *

John Condoleon, son of the owner of the Lyceum Theatre, Kitanning, Pa., was instantly killed in an automobile accident recently.

* * *

F. C. Wright, of the Denman Theatre, Girard, Pa., is laid up in bed with a broken leg as the result of an automobile accident. Wright is getting along nicely and expects to be out of bed in a short time.

* * *

Henry Illig, of the Liberty Theatre, Lilly, Pa., had been operating his house only four nights a week until a month ago, when he added another. Now he states he is doing so well he is going to start up on the sixth night.

* * *

George Clark, of the Bijou Theatre, Meadowlands, Pa., is back from a hunting trip. He says all he got was a couple of wet feet and a bad cold.

* * *

Robert Fulton, formerly owner of the Grand and Orpheum Theatres at Titusville, but more recently salesman for the Pathe exchange, is back to his first love, the Chickquitty Theatre at North-East, Pa. After a short sojourn in Florida, Bob states that "hooch" is scarcer in the South, but it's of a better quality.

Mr. Farenbough, manager of the Orpheum Theatre, Altoona, Pa., is inaugurating a special children's matinee on Saturday afternoons. He is giving them a musical comedy of an hour and a half in addition to six reels of selected pictures, all for ten cents admission.

* * *

Charleston, W. Va.—The city building inspector issued a permit for the new Kearse Theatre on Summers street. It will be 94x221 feet, three stories and full basement, and is to cost $100,000. It will be built of brick.

* * *

The Columbia Film Service, Pittsburgh, has secured the territorial rights for "The Heart of the North," the big feature of the Canadian Northwest, produced by Jose Brandt and George H. Davis, featuring Roy Stewart and Louise Lovely.

* * *

Manager Carlos Moore, of the United Artists branch, is recovering from a severe attack of rheumatism, and fast getting back to his usual "peppy" condition.

* * *

Herman Garfield, of New York, is spending a few days in Pittsburgh, in the interests of a new film, "The Parish Priest."

* * *

J. L. Day, Pittsburgh's well-known advertising agent, is again a proud daddy, his wife having presented him with a fine baby girl the other day. Congratulations!

* * *

Manager Harry E. Reiff, of the local Hodkinson branch, along with his associates, is now comfortably settled in his new offices at 1010 Forbes street. Exhibitors are invited to drop in and inspect the new quarters.

* * *

K. R. Bair is the new salesman at the Pittsburgh First National branch, and is now taking instructions from Alexander Parke. Mr. Bair is a son of Architect Harry S. Bair, who has designed many of Pittsburgh's most beautiful picture houses.

* * *

The Park Theatre, a vaudeville house of Erie, Pa., has changed its policy and hereafter will run both vaudeville and pictures.

* * *

The Strand Theatre, Lincoln avenue, East Liberty, has again changed hands, and it is understood that the new owner will inaugurate a policy of both vaudeville and pictures.

San Francisco

Walter W. Kofeldt, manager of the local branch of the Pathe Exchange, Inc., has returned from a short trip to Los Angeles where he sold "Hurricane Hutch" personally to Alexander Pantages for presentation at San Francisco and Oakland.

* * *

Robert F. Abraham, well-known theatre manager of San Francisco, has been given the management of the Century Theatre in the suburban city of Oakland. The policy of this house has been changed and musical comedies are no longer being featured. Moving pictures will be

shown exclusively and Paramount service has been secured.

* * *

Walter S. Wessling, Western district manager for the Pathe Exchange, Inc., is paying the Los Angeles branch a visit, but will return to this city before the change is made to the new quarters on Turk street.

* * *

The members of the local Robertson-Cole branch are feeling quite elated over the showing made by this office in the recent national contest in which it finished third.

* * *

The Francesca Theatre, formerly the College, has been reopened as a first run house and the initial showing has been quite satisfactory. Music is being furnished by a Fotoplayer.

* * *

George Sharpe, for several years manager of the Liberty and Strand Theatres of Fresno, Cal., is understood to have purchased an interest in these houses.

* * *

J. Tobias, of the Patterson Theatre, Patterson, Cal., dropped dead of heart failure early in November.

* * *

Jules Smith, owner of the Butler Theatre, Tonopah, Nev., is a visitor in San Francisco, coming to arrange his bookings for the early part of 1922.

* * *

Walter Cree, who covers the Valley territory for William Fox, surprised his friends on Film Row recently by returning from one of his trips with a bride.

* * *

Barney Benard, for some time with Realart, has severed his connection with this exchange and has joined the staff of First National. L. P. Metzger, formerly in business on his own account in Seattle, has likewise joined First National here, and M. E. Cory has been placed in charge of the special comedy department.

* * *

Rufe Naylor, a theatre magnate of South Africa, spent a few days in this city early in November en route to Australia, where he will enter into negotiations for the erection of a chain of moving picture and vaudeville houses.

* * *

Hugh J. Ward, general manager of the J. C. Williamson Company, which operates theatres in Australia, was a recent visitor here on his way home from a year's tour of Europe and America.

* * *

Miss Bernice Vert, an Australian moving picture star, was a recent arrival at San Francisco from the Antipodes, coming here to appear in California-made productions.

* * *

Col. C. E. Bray, Western manager of the Orpheum Circuit, left recently on a business trip to Salt Lake City. Just before his departure he had the pleasure of receiving a visit from Sir Alfred Butt, a theatre magnate of England.

* * *

The Auditorium Theatre at Grass Valley, Cal., has changed hands and is to be remodeled and remodernized. C. B. Woods retires, but Will Williams remains as manager.

J. Margulis is planning to erect a moving picture theatre at Ukiah, Cal.

* * *

Dickson and Wickson will erect a moving picture theatre at Loleta, Cal., which will be leased to Pollock & Boyd.

* * *

The Redwood Film Company has been incorporated at San Francisco with a capital stock of $200,000 by W. A. Howell and C. W. Humphreys.

* * *

Articles of incorporation of the West Coast Films Corporation have been filed at San Francisco by S. N. Scott, N. E. Mason and N. S. Stewart. The capital stock is placed at $500,000.

* * *

W. Wylie Mather, of the People's Theatre Co., Ltd., Honolulu, T. H., is a recent arrival from the islands. Work on the People's Theatre has been suspended for some time, various lines have been filed by contractors, which makes the future of the company uncertain. Construction costs much higher than original estimates are blamed for the trouble.

Philadelphia

The Riant Theatre, just completed in Conshohocken, for Harry Schwalbe, contains 1,000 seats, being built of brick and stone trimmings. The interior is finished in blue gray and gold and trimmed with blue silk draperies and a silk velour curtain over the screen. A huge golden dome in the ceiling has been equipped with the diffused lighting system from which various color effects are made. Four beautiful gold chandeliers surround the dome and suspend from the highly ornamented ceiling. The theatre is strictly modern and fireproof. The projection equipment supplied and installed by Lewis M. Swaab, will consist of one Super-Light screen, two Simplex machines, type S, a 70 ampere General Electric motor generator, in a booth 15 by 15 feet, with an 80 foot throw and straight projection. Also a A. D. C. curtain control has been installed. The Riant opened Saturday, November 12.

* * *

Eli M. Orowitz, local exploitation manager for the Paramount-Artcraft pictures, has started a wide campaign on "The Sheik," which is to be released soon, in the form of a four-page syndicated newspaper. There are five changes on the first page, subject to any title desired, date line, name of theatre, address or town and play date. The remainder of the paper is devoted exclusively to "The Sheik," and other interesting motion picture news that the average photoplay devotee wants to read. There will be a minimum charge of $11.50 per thousand on specified lots, while there will be no charge for imprints made to order.

* * *

Victor Herbert, the celebrated leader and composer, has been engaged by Frank Buhler, general managing director of the Stanley Theatres, to head the Stanley Theatre orchestra as an added attraction and will begin on a two weeks' engagement, starting Monday, November 14. Concerts will be given matinee and evening performances.

Harry Abott and Oscar Lummis, projection engineers, have been appointd in charge of the projection for the new Aldine Theatre.

* * *

Plans for the new million dollar motion picture theatre to be erected at Germantown and Lehigh avenues, have been drawn and completed by H. Childs Hodgens and approved by William Friehofer.

* * *

Plans are now under preparation for another new theatre to be built for the Felt Brothers at 52nd and Market streets, West Philadelphia.

* * *

H. M. S. Kendrick, for many years the popular manager of the Fairmont Theatre, 26th and Girard avenue, has resigned and accepted an appointment from William Fox, New York City, where he will manage the Audubon Theatre, Broadway and 166th street.

Detroit

Edward Cohen has assumed charge of the Majestic Theatre, which is operating under a policy of vaudeville and pictures, with two changes weekly. Cohen succeeds F. R. Talbot, of New York, and will handle the theatre in conjunction with the Shubert vaudeville house, downtown.

* * *

The W. W. Hodkinson Corporation has established its own exchange in Detroit in the Film Building. Ralph Peckham is manager.

* * *

Sam Morris, general sales manager for Select Pictures, was in Detroit last week conferring with J. O. Kent, local manager.

* * *

Four additional salesmen have been added to the First National Exchange in Detroit, three of them for the new comedy department. H. W. Helmbold, of Minneapolis, is in the exchange as special representative for Associated Producers.

* * *

J. O. Brooks, formerly manager in this territory for F. B. Warren Corporation, has resigned to join the Metro field forces in this territory.

* * *

A new theatre, to be known as the Palace, is to be erected in the new automobile city of Marysville, in Michigan's Thumb District. It will cost about $20,000 and work is to be started at once.

* * *

Plans are completed and work will start within 30 days on the new Birmingham Theatre to be erected in Birmingham. It will be 90 by 50 feet in size and will seat 800. It will have a hotel and stores in connection. The Birmingham Amusement Company, of which Robert Beals is managing director, is the company behind the enterprise. It will be completed some time during the winter.

Cincinnati

School boys of Cincinnati were given two treats last week during the city wide celebration of Boys' Week, when they were guests of the management of the B. F. Keith's Theatre for a showing of Charles Ray in "The Old Swimmin' Hole" and of the management of the Lyric Theatre for a showing of "Over the Hill."

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As an added feature to the showing of "Over the Hill" at Gift's Theatre, Cincinnati, representatives of the Fox Film Company interests arranged for the personal appearance of Mary Carr, who plays the role of mother in the film, at the theatre for two days last week. Mrs. Carr gave short talks during the showing of the film and also was the guest at numerous functions arranged in her honor while in the city. She was acompanied by her daughter, Leola, who is one of the four Carr children in the picture with her.

Incidental to the personal stay in Cincinnati of Mrs. Carr, the feature in which she is starred, is entering on its fourth consecutive week's run at the theatre, with the house still playing to capacity audiences. The picture is booked for an indefinite period.

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Isaac Frankel, manager of the Lubin Theatre, charged under the honest advertising law recently, was dismissed by Judge Samuel W. Bell in Municipal Court, last week. A motion to quash the affidavit on several grounds was allowed by the judge and the case was closed. It was charged in the affidavit that Frankel wrongfully advertised the film, "D'Artagnan," showing at his theatre as the much heralded film, "The Three Musketeers," which is being shown at the Capitol Theatre next week.

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At a dinner given by Cincinnati branch managers, Frederic Strief, former local manager for the Famous Players-Lasky Company, was presented with a gold watch last week. Strief is to take charge of the Minneapolis branch of the corporation.

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The feature event in picture theatre circles during the past week was the personal appearance of Clara Kimball Young at Ascher's Capitol Theatre, in connection with the showing of the regular feature picture program. During her stay in Cincinnati Miss Young was entertained by various civic organizations and was also the guest of honor at a public reception and entertainment at the Alms Hotel winter garden, a few days before she left the city.

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Every box office record at Gift's Theatre, which has been taken over for an extended period by Fox Film, has been smashed at the end of the first week's run of "Over the Hill," Fox super feature.

Canada

The Regent Theatre, of Espanola, Northern Ontario, considered one of the finest moving picture theatres for a frontier town in the North Country, was burned to the ground on November 11 from an unknown cause. The Regent was built one year ago at a cost of $50,000.

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John Proscott, the new manager of the Capitol Theatre, Winnipeg, Manitoba, is a real veteran of the theatrical business. His start was made at the Hopkins' Theatre, Chicago, as assistant treasurer in 1896 and since that time he has

acted in the legitimate, teamed for several years with Theodore Roberts in vaudeville, served as a road manager with several big companies and was with the American Film Company for four years. He made his first screen appearance as the villain in "The Diamond from the Sky," one of the first serials ever made.

Earle C. Hill has also been appointed conductor of the Capitol Theatre orchestra in succession to E. Joseph Shadwick, who resigned recently to join the Minneapolis Symphony Orchestra. Hill has been identified with theatre orchestras since 1907, having been active previously in Winnipeg, Cleveland, Vancouver and Edmonton, Alberta.

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J. A. Wilson, former manager of Regal Films, Limited, in Vancouver, B. C., and also with the Canadian Universal for some time, has been appointed manager of the Winnipeg branch of the Fox Film Corporation by W. F. Barrett, Canadian general manager of Fox, Toronto. Wilson replaces W. S. Jones, who resigned recently.

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J. Welch, of Winnipeg, Manitoba, identified with several film exchanges during a number of years, has gone to Calgary, Alberta, where he has opened a branch office of the United Artists' Corporation. He will serve as Western representative of the organization, the headquarters of which are in Toronto, under the direction of J. Cranston.

* * *

The Grandview Theatre has been opened by Thomas Shiels on Commercial Drive, Vancouver, B. C. This house replaces an older theatre of the same name which was operated by Mr. Shiels for many years. The seating capacity of the new theatre is 900, which is exactly double that of the former structure. It is of brick and tile construction, 55 by 105 feet in dimensions, with a front faced with tapestry brick and stone trimmings. It was designed by Architect H. H. Simmonds.

* * *

Walter Dolman, formerly of Detroit, has been appointed organist of the new College Theatre, Winnipeg, Manitoba where a fine new concert organ was recently completed. Dolman was brought to Winnipeg to be the organist of the Province Theatre where he remained for two years. He went to the National Theatre, Winnipeg, but has now received the important appointment at the College. Mr. Dolman is credited with having one of the largest musical libraries in Canada.

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Members of the new Lion's Club in Winnipeg, Manitoba, made their first public appearance at the Capitol Theatre on November 8 as guests of Lion John Prescott, the new manager of the Capitol. A business meeting of the club was held in the theatre following the performance.

* * *

The First National Exhibitors' Exchange, Limited, a Western Canadian subsidiary of Jule and J. J. Allen, has absorbed the Vancouver branch of the Select Pictures' Corporation. W. P. DeWess, of Vancouver, will be managing director of the combined offices with W. R. Marshall in charge of sales.

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At a recent conference of Western Canadian representatives of Regal Films, Limited, the following were present: Ben Kaufman, Toronto, general manager for Canada; Ben Soskin, Galgary manager; Henry Nathanson, of Winnipeg, district manager for the Canadian West; Ted Gould, of Winnipeg; W. Gould, representing the F. B. Warren Company, and the Vancouver branch manager. Important matters affecting the distribution of Robertson-Cole, Realart, Metro and other releases were discussed.

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Charles Ramage, with the Toronto office of Fox Film Corporation for six years, has joined the Toronto branch of the Associated First National.

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E. F. Hutchings, owner of the Great West Saddlery Building, in which the dozen film exchanges of Winnipeg will occupy suites of offices, is spending $75,000 in the remodeling of the structure to make it comply with new civic regulations affecting the operation of film exchanges while the exchange branches themselves are spending $60,000 in equipping the various offices. The building is being fitted with numerous fire-proof vaults which have ventilating shafts opening out through the roof of the building. The exchanges are taking a ten-year lease of the structure.

Buffalo

Arthur J. White, manager of the Buffalo Educational Exchange, has resigned to accept a position as booking manager for the B. F. Keith Circuit, with headquarters in New York. He has been succeeded by Elmer Dodds, former manager of the Liberty Theatre, Poughkeepsie, who has been a member of the sales staff for several months.

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Barnard & Averill, of Webster, N. Y., are opening new theatres in Honeoye Falls and Williamson.

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Fred M. Zimmerman, president and general manager of Nu-Art Pictures, Inc., Buffalo, will open an office in Albany within a few weeks. Maurice Cohen will be in charge. John M. Sitterly is back with Nu-Art, covering the Southern Tier, and Mr. Zimmerman has also engaged Mell R. Edwards as a salesman. Mr. Zimmerman has returned from New York with a series of three Johnny Hines' pictures, two Pola Negri subjects, "Intrigue" and "Vendetta;" "Heart of the North," starring Roy Stewart; "Two Much Married," with Mary Anderson; "The Road to Arcady," with Virginia Lee; "Crossing Trails," a Cliff Smith production; twenty-six Burlingham Adventure pictures; "Everyman's Price," starring Grace Darling, and others.

* * *

A man entered the Hotel Statler, Buffalo, one day last week and signed "H. Lloyd, Seattle," on the books. Later in the day, a telegram arrived for Harold Lloyd, Statler Hotel." The hotel employes thought it was Harold Lloyd and so announced to the reporters covering the hotel beats. They interviewed Mr. Lloyd who declared that he was here to make a new comedy with Niagara Falls as the background. W. A. V. Mack, Buffalo Pathe manager, on hearing of Mr. Lloyd's presence, investigated with the result that the man proved to be an impostor. The man had no baggage and engaged a cheap room. All the newspapers, however, fell for the story.

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Rowland & Clark have opened their new Perry Theatre in Erie, Pa. James B. Clark and a delegation of Pittsburgh picture men attended the opening.

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Sydney Samson, manager of the Grand & Warner office, announces the purchase of the property at 265 Franklin street as a site for a new three-story exchange building to be occupied exclusively by the Grand & Warner forces. The new office will be ready soon after the first of the new year. The building will cost about $45,000. Mr. Samson has booked "Why Girls Leave Home" at the Strand Theatres in Buffalo and Syracuse.

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Charlie Saunders, of Screen Attractions Distributing Company, is opening an office in Albany at 676 Broadway on December 1. This company is releasing an eight-reel unit program and Jack Hoxie in "Thunderbolt Jack."

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Joseph Kozanowski, owner of the new Rivoli Theatre at Broadway and Sweet avenue, Buffalo, is dead after a long illness. Members of the family will continue to operate the Rivoli.

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The new exchange of the W. W. Hodkinson Company in Buffalo has been opened at 145 Franklin street. The local personnel is as follows: Howard Boyle, branch sales manager; J. L. Daly, office manager; Marion Gueth, booker; Alice Carroll, stenographer; John Gentille, shipper, and Alberta Fabisch, film inspector.

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The youngsters from the Buffalo Orphan Asylum were the guests of Bruce Fowler, manager of the Elmwood Theatre, at the special Election Day matinee. The kiddies had a great time viewing "Black Beauty," and a long list of fun-films.

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M. Hareski, who recently came to Buffalo from Detroit to buy the Majestic Theatre on East Ferry street, has turned an unsuccessful house into a very successful one and reports business booming once again. The theatre has been decorated and remodeled.

* * *

Bob and Ruthe Albert, of the Albert Theatre, Lancaster, N. Y., put on a dance in the town hall, Monday evening, November 7, which was attended by a number of Buffalo film folk. Mr. and Mrs. Albert are planning another dance in December, to be a Hula-Hula affair. They hope to have Doraldina as their guests on that occasion. Doraldina is coming to Buffalo December 12 to appear in person at the Loew State.

* * *

Harry Berns, formerly assistant manager of Universal and now manager of the Toronto office, with Mrs. Berns, spent the week-end in Buffalo as their part of the Canadian Thanksgiving celebration.

* * *

The Buffalo Motion Picture Operators' Union held its annual ball in Eagles' hall, Thursday evening, November 10. The event was a big success. Exhibitors and exchange men were well represented.

* * *

George Rowell has resigned from the Buffalo Fox office to accept a position with Realart in Detroit. Mr. Rowell is the father of W. C. branch, who is now covering the Rowell, former manager of the Southern Tier for Fox.

* * *

Lester Wolfe, of Super Distributing Company, has signed up "Madonnas and Men" for the General Theatres' Corporation chain of houses. The Palace, Buffalo, put the production over to excellent business last week.

* * *

P. H. Smith is now spending all his time in the Buffalo territory pushing United Artists' Productions. Office Manager Markowitz has taken office at the exchange, 221 Franklin street.

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Clarence Snyder, former shipping clerk at the Buffalo Goldwyn Exchange, has been promoted to assistant manager succeeding George Schaefer, who is now with Metro.

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Charles Ray, accompanied by Mrs. Ray, General Manager Richard Willis, Assistant General Manager Albert A. Kidder, Cameraman George Rizard and Arthur S. Kane, will visit Buffalo and Niagara Falls, Monday and Tuesday, November 21 and 22. Buffalo First National Exchange Manager E. J. Hayes is making preparations for the reception of the visitors.

"The Blot" for Marvin Theatre

C. D. Bellinger, owner of the new Marvin Theatre, Findlay, Ohio, spent a week in Cleveland recently looking over the biggest current productions before selecting his attraction for the opening bill of his new playhouse. Last week, C. E. Holah, manager of the Warren Distributing Corporation office in Cleveland, received the following note from Mr. Ballinger:

"After having made three special trips to Cleveland and looking over numerous pictures it gives me great pleasure to advise you that I have decided to open my theatre with 'The Blot,' to be run four days commencing October 31."

Criterion Opens

"The Blot," an F. B. Warren production, was selected to head the bill at the Criterion Theatre, which opened in St. Louis recently under new management. The showing of this Lois Weber film was of special interest to local picture fans because of the presence in the cast of Carl Voight, a St. Louis boy.

Warmly Received

Clune's Broadway Theatre, Los Angeles, accorded F. B. Warren's "Our Mutual Friend" a warm reception when this screen version of Dicken's novel was screened. Picture fans were of the opinion that the famous English author, were he alive today, could easily walk off with the sweepstake in any modern scenario contest.

Kansas City

The W. W. Hodkinson Corporation, of Kansas City, is settled in its new offices on the sixth floor of the Film Building. Ralph Simmons, branch manager, is very well pleased with their new quarters and extends a cordial invitation to all exhibitors.

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John N. MacMeekin, Realart special representative, was in Kansas City recently on his way to Realart's Eastern offices. Mr. MacMeekin has been in Denver, where he was acting as manager of the office there, awaiting the arrival of David Blyth, who was transferred from Kansas City to the Denver office.

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Thomas A. Curran, a representative of the Arrow Film Corporation, of New York, spent a few days in Kansas City, showing some new Arrow product.

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Charles LaFeaver, of Amoret, Mo., opened his new theatre there recently. A new Motiongraph machine was installed by the Stebbins' Supply Company.

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J. G. Rholfs, assistant treasurer of the F. B. Warren Corporation, visited the local office last week.

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E. S. Allison, a recent representative for Educational, left recently for the coast, where he will enter the producing field.

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The Reel Theatre at Oswego, Kan., was recently bought by N. W. Huston, of the Southern Kansas Theatre Circuit, from H. H. Daniels.

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R. Melcher is now with United Artists, after having resigned from the Warren Corporation.

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The Gold Seal Film Corporation is a new company which has entered the field of producing in Kansas City. The company is headed by E. A. Howard, and a six-reel picture, "Railroad Romance," is in the process of production. This new company is also making commercial and industrial films. V. A. Simes is chief cinematographer and labratorian. Tom Taylor, a well known figure in film circles here, is the company's sales manager.

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The Gayoso Theatre, of Kansas City, was robbed of $30 November 7.

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W. L. Rubert, who recently resigned as assistant manager of the Kansas City branch of Universal, will spend the winter at Pocatello, Idaho, according to word received from him.

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Jack Langan, recently with Crescent, is now cashier for Standard.

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R. J. Mack, formerly manager of the Novelty Theatre at Topeka, Kan., is representing Associated Exhibitors in the Kansas territory.

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Earl Reynolds, recently connected with Federated, left not long ago for the coast.

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J. C. Maxwell, formerly with the Kansas City Machine & Supply Company, is covering the Southwestern Kansas territory for Universal.

Thomas E. Dodd, recent assistant booker for Pathe, has succeeded C. M. Parkhurst as booker, following Mr. Parkhurst's resignation to accept the position of office manager for Hodkinson.

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Elmer Case, formerly of the Royal Theatre, at Garnett, Kan., has taken over the Star Theatre at Yates Center, Kan.

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Calvin Rice has been added to the sales force of the Crescent Film Corporation and will cover Southwestern Kansas.

Baltimore

Nathan Goldberg has purchased the Liberty Theatre, 308 South Broadway, from Benjamin Cluster, for about $10,000. The property is subject to a ground rent of $180 per year and the lot measures 22 by 110 feet. This playhouse has a seating capacity of 300 and the transaction took place through the Maryland Title Guarantee Company.

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The Sunset Theatre, 1110 South Charles street, which has a seating capacity of 400 and has been operated since June 20, by Abe Marks, has been taken over by Oscar M. Scherr, proprietor of the Gilmor Theatre (colored).

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Benjamine Cluster, owner of the Cluster Theatre, 303 South Broadway, has appointed Edward Rutely as house manager.

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All persons who took part in a parade held in Cambridge, Md., on Armistice Day, November 11, were entertained by the management of the Grand Opera House afterward. Pictures showing the Twenty-ninth Division were thrown on the screen.

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Wilson J. Carroll, of the Twelfth Ward, Baltimore, Md., introduced an ordinance into the first branch of the City Council on Monday night, November 14, giving permission to the Peabody Heights' Amusement Company, Incorporated, to build a moving picture theatre on the west side of St. Paul street, just north of Twenty-fourth. It was referred to the joint committee on Police and Jail.

* * *

A meeting was held at the New Theatre, 210 West Lexington street, on Sunday evening, November 13, through the courtesy of Charles E. Whutehurst, to raise funds to maintain the home for disabled soldiers of the World War at Bentley Springs, Md., during the winter. A program of moving pictures was shown and the affair was held under the auspices of the Maryland Open Air League which operates the home during the other three seasons of the year. An address and plea for funds was made by Major Henry S. Barrett, who was interrupted at one time by a man in the gallery who claimed he had seen service, who wanted to know why the public is being taxed by the Government and it isn't taking care of ex-service men? He spoke with a foreign accent and when Major Barrett answered that it was not an open forum and that it was because he stood on the street corner and talked like a fool about what the Government ought to do and then voted for someone who wouldn't do a darn thing. The audience thought the major's retort was a cue and many rushed toward the man to throw him out.

Detroit

Practically all of the money, $610, taken from the Iris Theatre in a holdup two weeks ago by armed bandits, was recovered when the men were caught and confessed to the robbery.

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The Majestic Theatre, Detroit, one of the largest and best equipped theatres in the city, was reopened Monday evening, November 7, after being closed for four months. Shubert time vaudeville and motion pictures, with two changes weekly is the policy now in effect. J. R. Talbot is managing.

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Motion Picture Theatre Owners of Michigan are preparing for a strong and concerted observance of Armistice Day and some attractive slide copy has been prepared for shows on that day.

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Al Boesberg, who has been in the Detroit Paramount exchange for a couple of months as exploitation director, is getting on intimate terms with the exhibitors of this section in many ways. When he is not making personal visits to do some physical work on pictures for them, Boesberg mails out "confidential reports" on each big picture released by Paramount. The letters are multigraphed and present a review of the production from a standpoint of general entertainment and exploitation values. The letter is sent out in a pink envelope, bearing in one corner "Boesberg's Confidential Reports."

Indiana

Percy G. Robbins, of Fort Wayne, noted northern Indiana organist, who played at the opening performances of the new Victory Theatre in Evansville, has been engaged as permanent organist at the Victory, according to an announcement by Byron Brentlinger, manager.

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B. D. Cockrill, of New York City, representative of the Universal Film Company, was a visitor in Kokomo recently in the interest of his company. He also visited exhibitors in a number of other Indiana cities on behalf of Universal.

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The lobby of the Princess Theatre at Frankfort has been attractively redecorated. New inlaid linoleum has been placed on the floor and two pretty lamps have been installed. Framed photographs of a number of popular stars adorn the walls.

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The Indiana Securities Commission has approved the plans of the Boulevard Theatre Company, of Indianapolis, to issue approximately $673,000 worth of stock. The company proposes to erect a $400,000 motion picture theatre in one of the north side neighborhoods of the city. Frank Krause is president of the company.

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John Seifert, of Dayton, O., one time president of the Miami Valley Exhibitors League, of Ohio, has obtained an option on the Why-Not Theatre at Greenfield and will assume personal charge of the theatre, it was announced this week. Mr. Seifert succeeds William R. White as manager of the Why-Not. He owned two large theatres in Dayton, it is understood, but disposed of his interests recently in order to head a company whose object will be to obtain control of a string of theatres in the smaller cities.

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The newly rebuilt Temple Theatre at Mishawaka was opened recently with a special program of feature pictures, a comedy and a news reel. Enlarged and remodeled with a new screen, new seats, an orchestra of six pieces and all the modern improvements that tend to add to the comfort of the patrons, the Temple is a welcome addition to the city's amusement field. L. J. Lambiotte is manager of the theatre.

Minneapolis

William R. White, a Minneapolis man, has succeeded John Prescott, who is now manager of the Capitol Theatre in Winnipeg, as managing director of Finkelstein and Ruben's New Garrick Theatre here. Mr. White has been with Finkelstein and Ruben for several years, and was assistant manager under Mr. Prescott previous to his departure. He started in the show business as a water boy at the Bijou Theatre, when that house was under the direction of Theodore L. Hays, now general manager of the Twin City Amusement Trust Eestate. Subsequently he worked at the Unique as an usher and at Pantages as superintendent. After returning from service in the navy, he was made house manager of the New Astor in St. Paul, and from there was brought to the New Garrick in Minneapolis.

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Charles Perry, formerly manager of the New Lyric in Minneapolis, who has been in charge of the Capitol in Winnipeg for several months, has returned to the Twin Cities. He was recently made manager of the New Astor Theatre in St. Paul, succeeding John McClure, who becomes manager of the Allen Theatre in Winnipeg. John Prescott, who succeeded Perry at the New Lyric, and has more recently been in charge of the Loring and New Garrick, Minneapolis, respectively, again succeeded Perry, this time as manager of the Capitol Theatre in Winnipeg. Now whose move is it?

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Joseph Friedman, whose new Tower Theatre opened in St. Paul November 5, plans to re-lease the Minneapolis Auditorium some time during the winter for a limited period, to show Fairbanks' "The Two Orphans" and the next Pickford picture.

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Ted Force, formerly manager of Finkelstein and Ruben's New Lyndale Theatre, has been transferred to Brainerd, where he is to manage their house there. He is succeeded at the Minneapolis house by J. C. End, formerly owner of the Pine Grove Theatre in Chicago.

MOVING PICTURE WORLD CLASSIFIED ADS ARE THE BEST OF ITS KIND IN THE MARKET TODAY

Legion Arena for Wallace Reid Film

The huge prize fight arena of the American Legion in Hollywood, where weekly boxing cards are held, will be the scene for the prize fight which is an important part of Wallace Reid's latest Paramount picture, "The Champion."

Through Roy Marshall, adjutant of the Hollywood Legion post and manager of the fights, Director Philip E. Rosen has made arrangements to have approximately one thousand spectators, most of them ex-soldiers, at the arena when the fight scenes are made.

Universal Film to Be Used to Teach Children

The Board of Education of the City of New York has made arrangements with the Universal Film Manufacturing Company to use "Winners of the West," the new style thrills-from-history serial, as an aid to students in the various American history classes of the 550 city schools.

Beginning this Saturday, Ernest L. Crandall, director of lectures and visual instruction of the New York Board of Education, will hold morning showings of "Winners of the West" in the Central Theatre, Broadway and Forty-seventh street, for specially selected pupils. The showings will be at ten and eleven o'clock respectively and will consist of two episodes of the serial each week, for nine consecutive weeks. Three thousand pupils will see the showing every Saturday.

This is said to be the most constructive and far-reaching usage to which a moving picture has ever been put by the New York City educational authorities. In a letter to Carl Laemmle, president of Universal, Mr. Crandall congratulated the producer heartily upon the new form of screen entertainment.

"The Bally-ho" a Mermaid Comedy

"The Bally-ho" is announced as the working title of the latest all-star Mermaid Comedy which Jack White is making for Educational. The picture, which is built around a circus, is in the final stages of production at Hollywood. E. W. Hammons, president of Educational, has been informed by Mr. White that this is the most hilarious comedy he has ever produced, excelling in quality even such recent pictures as "For Land's Sake" and "Free and Easy."

Builds Western Town

The little town of Panamint has sprung into being on the Lasky ranch at Hollywood where Joseph Henabery has taken his company making Jack Holt's newest Paramount picture, "While Satan Sleeps." This picture is an adaptation of Peter B. Kyne's story, "The Parson of Panamint," the scenario being by Albert Shelby LeVino. Fritzi Brunette is leading woman and heads a fine supporting cast of competent players.

"Get-Rich-Quick Wallingford" Based on Great Book and Play

Because of the great interest aroused by the preliminary announcements and the streams of inquiries relative to bookings, Cosmopolitan Productions has prepared a large number of prints of "Get-Rich-Quick Wallingford" and the prints have been dispatched to all Famous Players exchanges. "Get-Rich-Quick Wallingford" is considered by Cosmopolitan Productions and Famous Players such an important release that the production will be handled by the distributing organization such as "The Affairs of Anatol" was handled.

"Get-Rich-Quick Wallingford" is built upon success. It is based on some of the famous Wallingford stories and the popular stage play by George M. Cohan. Mr. Cohan's play had a six-months run on Broadday, a long period for its day, was played all over the country by road companies and is still a popular number for stock companies. The screen production has embodied all of the fine points of the stage play, it is said, with many elaborations made possible by the greater flexibility of the cinema art.

Royal Police Have Parts in Hodkinson Film

One of the outstanding features of the production "Cameron of the Royal Mounted," which is scheduled for release by W. W. Hodkinson late in December, is what is said to be the first authentic appearance in any motion picutre of members of the Royal Northwest Mounted Police.

When work was started on the filming of "Cameron of the Royal Mounted" in the Fort MacLeod district of Northwestern Canada, Ralph Connor, the author, and Henry Mac Rae, the director, exerted their influence with the authorities of Fort MacLead with the result that members of the Royal Mounted were given official permission to accept parts in the story.

Large Bookings Show Appeal of "Disraeli"

The exceptionally large number of unusual bookings of the George Arliss film production, "Disraeli," is taken as one of the strongest indications of the wide appeal this picture has to all classes of people—those who go to see only the occasional picture, as well as the film fan, United Artists says.

Queries covering a broad variety of associations and organizations, other than motion picture theatres, are being received daily at the United Artists home office and branches, and bookings are constantly being made to churches, colleges and schools, hotels, employes' associations, big industrial concerns, and even for showing at functions in private homes.

The Methodist Church, Rollo, Mo., the Hitchcock Memorial Church, New York City, and the First Methodist Church, Delevan, Wis., were among the first of many churches to book "Disraeli" for showing to their congregations.

Auburn College, Auburn, Ala.; the G. N. & I. College, Milledgeville, Ga., and the Asheville School, Asheville, No. Car., booked the picture for general class purposes, and report excellent results.

"Disraeli" has been booked by Tom Taggart, Jr., for showing at the French Lick Springs Hotel, French Lick Springs, Ind., while the commandant at the West Point Military Academy, the Boy Scouts of Winnetka, Ill., and the American Red Cross at Fort Lyon, Col., will also show the picture. A big lumber company in Kentucky, a mill at Forge Village, Mass., and a big organization of employes of a New York business house have booked this picture, while a wealthy Boston resident has booked the picture for a private showing in his home.

Crowds Flock to See Lloyd Film

The initial metropolitan presentation of Harold Lloyd's Associated Exhibitor comedy, "Never Weaken," at the Capitol Theatre last week, is said to have received the unanimous praise of newspaper reviews. The response of picturegoers to the enthusiastic promises of the press that "Never Weaken" was one hundred per cent. hilarity resulted in record business for S. L. Rothafel's short reel program in spite of the fact that the Capitol faced unusually strong opposition.

The "Joy-Rider" a Pathe Comedy

The antics of "Snub" Pollard and astonishing photography makes "The Joy-Rider," the latest Hal Roach comedy which Pathe has scheduled for release the week of November 27, one of the funniest offerings the moustached comedian has ever appeared in, Pathe alleges. Marie Mosquini is seen as Pollard's leading lady, and Noah Young with the entire staff of the Hal Roach comedians aid "Snub" throughout the offering.

Big Fight in Realart Picture

Edward Cecil, "heavy," was seen around the Realart studio nursing a swollen jaw after a fight scene with Walter McGrail in May McAvoy's most recent picture, her fourth of the season.

The production, directed by William D. Taylor, is from a Sonya Levien story. George Hopkins wrote the continuity.

Royalty Honors Jackie Coogan

When the Prince of Wales sailed for India aboard the H. M. S. Renown, he had installed on the ship, two projection machines and carried a dozen pictures with him for his evening entertainment. Among the twelve pictures that the Prince took are Chaplin's "The Kid" and Jackie Coogan, "Peck's Bad Boy."

Jackie is very popular in England and the Britishers are anxiously awaiting the arrival of his new production, "My Boy."

Walsh Engaged by Universal

George Walsh, famous athletic star, has been engaged by Carl Laemmle to co-star with Eileen Sedgwick in "With Stanley in Africa," a new Universal serial which is just starting at Universal City.

So successful has "Winners of the West" been that Universal has planned several more serials of a like semi-historical adventure character. The latest to be put into production at Universal City is "With Stanley in Africa."

Makes Tie-Up with Newspaper

An unusually strong and attractive newspaper tie-up with Mary Pickford's big film production, "Little Lord Fauntleroy," released through the United Artists, was made in Chicago by the Jones, Linick & Schaefer Co., which is showing the picture at the Randolph Theatre.

The tie-up was made with the Chicago Daily Journal, an evening paper, which runs on its feature page a "Junior Journal" department devoted entirely to children. Arrangements were made that all "Junior Journal" member should see the picture in return for exceptional publicity space.

First Agnes Ayres Star Picture Done

Last week saw the completion of "The Lane That Had No Turning," Agnes Ayres first star picture for Paramount. Miss Ayres has had quite a strenuous time, for the story is filled with heavy situations and touches of melodramatic action, involving numerous changes of costume and a good deal of traveling about to locations. Victor Fleming was the director.

Among other things, Miss Ayres sings the role of Marguerite in the opera "Faust," the scenes for part of the third act being staged at a Los Angeles auditorium. Also she has a wild chase in an old-fashioned carriage, is involved in a duel scene between Theodore Kosloff and Mahlon Hamilton and generally enacts a role that is filled with dramatic possibilities.

Selznick Film to Play at Capitol

Sam L. Rothafel has set the week starting December 18 as the date for Selznick's "A Man's Home" to play the Capitol Theatre, New York.

In Ingram Film

Florence Deshon has been engaged by Rex Ingram to play Lady Burlesdon in his Metro production of "The Prisoner of Zenda."

"The Iron Trail" Is Based on Actual Happenings of Real People

The basis for Shakespeare's declaration that "Truth is stranger than fiction" and proof of the adage that "A chain is no stronger than its weakest link" are forcefully illustrated in Rex Reach's film version of his own story, "The Iron Trail," the current United Artists release, which Mr. Beach says is dedicated to the memory of a really brace and courageous man whose exploits and remarkable personality are known to everybody in Alaska.

"It will interest exhibitors to know," says Mr. Beach, "that most of the incidents pictured actually happened in real life and almost exactly as I have described them in my story and as Whitman Bennett has reproduced them in the picture. Exhibitors everywhere will no doubt be able to use this feature in bringing their showing to the attention of the public.

"When I wrote the story I drew most of the characters from living personals, and nearly all the events actually took place in Alaska, either while I was there or shortly before the time I met the man from whose life and work I have drawn the hero.

"The construction of the big railroad bridge, and the dangers that menaced it are based on facts, and while the bridge was saved from destruction just as pictured in the book and the film version, any person at all familiar with construction work readily will realize what would have happened if the workers failed to bolt the last tie-plate before the river ice broke and swept down against the big span.

"As a matter of fact a terrible illustration of what would have happened is found in what did happen in the case of the Quebec bridge disaster in 1916, when the failure of one casting in that structure caused it to collapse with heavy loss of life.

"'The Iron Trail' is in reality the story of the accomplishments of the late Michael J. Heney, who was well known throughout Alaska as 'The Irish Prince.' He conceived the idea of building a railroad from the coast to the mining regions in the interior. When capitalists refused to back him financially on the ground that the project was not feasible, he put his own money into the undertaking and accomplished what stands today as one of the great engineering feats in railroad and bridge building.

Barker to Direct Universal Film

Carl Laemmle, of Universal, says the transfer of a dramatic stage production to the screen is one that requires genius and experience in both the legitimate and motion picture arts. Realizing this, and being resolved to overlook nothing that would make for the success of "The Storm," the Langdon McCormick George Broadhurst stage success, Mr. Laemmle has engaged Reginald Barker to direct it. Mr. Barker, Mr. Laemmle says, has had a brilliant career as a motion picture director and he came to the screen with a unique reputation as a stage director.

Harold Lloyd as Big Game Hunter

"Back to the Woods" is the title of the latest re-issued one-reel comedy, starring Harold Lloyd, which Pathe has scheduled for release the week of November 27. The offering shows the spectacled comedian in the role of a big-game hunter in the woods of Northwestern Canada. Bebe Daniels appears as the queen of the settlement, about whom the love interest centers; and "Snub" Pollard is the hunter who accompanies Lloyd and shares in his exploits.

William Carleton in Realart Film

As a matter of dramatic history it is interesting to note that William P. Carleton, now playing the heavy in Wanda Hawley's fourth Realart production of the season, was leading man in "Floradora" at the time the much-publicized Evelyn Nesbit Thaw was a member of the famous Sextette. Mr. Carleton is a son of William T. Carleton, the well-known operatic player and impressario.

Melford Back Home

After five weeks in San Francisco where all the sea scenes for the picturization by Paramount of "Moran of the Lady Letty" were photographed George Melford and a company of thirty players, headed by Dorothy Dalton, who is featured and Rudolph Valentino, leading man, have returned to the Paramount West Coast studio.

Brownlee Chosen

Frank Brownlee has been engaged by Metro to enact an important part in "The Phantom Bride," Bert Lytell's new starring vehicle, a screen version of "Tommy Carteret," by Justus Miles Forman.

"What's the Limit," a Disarmament Film

Julian Ollendorff's next reel of Sketchografs, which he has just completed for Educational, is based on the subject of limitation of armaments. The title of the picture is "What's the Limit?"

Buys Davis Film

S. B. Griever, of Griever Productions, Chicago, who was in New York during the past week, purchased from George H. Davis and Joe Brandt, rights to the feature production, "The Heart of the North," featuring Roy Stewart and Louise Lovely, for Indiana and Northern Illinois.

SCENES FROM COSMOPOLITAN'S "GET-RICH-QUICK WALLINGFORD"

Want Welch to Go on Personal Appearance Tour

The Marcus Loew Theatres in New York City, where Elaine Hammerstein, in "The Way of a Maid," is playing, have prevailed upon Niles Welch, Miss Hammerstein's leading man, to make personal appearances at the principal Loew Theatres. Diana Allen, who has an important supporting role in "The Way of a Maid" is also appearing in company with Mr. Welch.

This desire to see Welch in person has been largely accentuated by his appearances as Miss Hammerstein's leading man in "Remorseless Love," a picture released some time ago. In this picture the "team work" between star and leading man was conspicuously effective, and Myron Selznick taking heed of the popular approval that came to him from picture showmen signed Welch on a long-term contract as Miss Hammerstein's leading man.

In "The Way of a Maid," Welch makes his second appearance opposite Miss Hammerstein and he is now the leading support of the same star in her present work of picturing "Why Announce Your Marriage?" a production being directed by Alan Crosland at the Selznick studios in New York.

"Disraeli" Played to Capacity in the Strand at Seattle

That the George Arliss photoplay, "Disraeli," a United Artists release, not only pleased the motion picture public of Seattle, Wash., but won enthusiastic praise, and stood the box-office test, is the report that comes to the New York office from H. B. Wright, manager of the Seattle Strand Theatre.

"We all love praise," says Mr. Wright in his letter, "so it was with a great deal of pleasure and satisfaction that I stood, nightly, in our lobby and heard the compliments and enthusiastic praise from our patrons who had just witnessed the performance of George Arliss in 'Disraeli.' 'Give us more of this kind of pictures;' 'a finished production;' 'Arliss is perfect,' and similar praise.

"The box office, however, is the real test of any attraction, and I must say that 'Disraeli' surely stood the test. Had a big opening Saturday and Sunday and the picture built every day. On Friday, the last day, we had a line out until after 10 p. m. waiting to get in."

T. H. Ince Host at Review of New Production

Thomas H. Ince was host at an invitational preview of his forthcoming special production for release by Associated First National Pictures, "Hail the Woman," at the Beverly Hills Hotel, Los Angeles, Tuesday evening.

A feature of the presentation was the orchestration by Mischa Guterson, musical director of the Grauman Theatre, Los Angeles, who led the orchestra of twenty pieces, and received the highest praise for the accompaniment which those present declared to be one of the finest they had ever heard. The guests were enthusiastic in their praise of the picture.

Mischa Guterson has prepared an organ score as well as a complete orchestration of "Hail the Woman," which will be a part of the complete service to exhibitors prepared by the Ince studios. The presentation was the second which Mr. Ince has staged for the film, the first being a preview at the little theatre in the Ince studios.

New R-C Picture Nearly Finished

Director William Christie Cabanne is rushed work on the final scenes of his next Robertson-Cole release at the West Sixty-first street studio. The story, which was written as well as directed by Mr. Cabanne, was originally called "Women of Conquest" as a working title, but has now been finally named "At the Stage Door."

BEST RESULTS ARE OBTAINED FROM CLASSIFIED ADS IN THE MOVING PICTURE WORLD

O'Brien Makes More Personal Appearances

Eugene O'Brien has added three more personal-appearances-by-request to his already recordbreaking list. In conjunction with "Clay Dollar," his latest Selznick production, Mr. O'Brien visited, last week, the Academy of Music, one of New York City's largest downtown theatres and the Theatre Brooklyn, a new and beautiful theatre seating over 3,000 persons.

The Selznick star was warmly welcomed at both houses by capacity crowds which clamored to get a look at him in the flesh. After doing his "bit" before the footlights he was surrounded by fans and admirers seeking everything from a photograph to an autograph.

Director Arrives to Begin Picture

Allen Holubar, who produced "Man-Woman-Marriage" for Associated First National release, has arrived on the coast. The scenario of the next Holubar production for First National was written by Mr. Holubar himself. Dorothy Phillips will have the star role.

"Penrod" Is Now Nearly Finished

Marshall Neilan's picturization of Booth Tarkington's "Penrod," with Wesley Barry in the titular role, is nearing completion at the Hollywood studios and will be delivered to Associated First National Pictures for showing in theatres throughout the country within the next month. "Penrod" has been popular with the American public both in book form and on the stage for the seven years.

"The Paleface" Is Now Completed

Buster Keaton's latest two-reel comedy, "The Paleface," made under the Joseph M. Schenck banner for release through Associated First National, has been completed and will be ready for distribution in the near future.

"Pine Tree" Cast Now in New York

Having completed the exteriors in Maine for "The Girl From Porcupine," the James Oliver Curwood production of the company has come to New York and is completing the exteriors at the Peerless Studio at Fort Lee, New Jersey, under the direction of Dell Henderson. Arrow will distribute this feature.

Star Dorothy Dalton in Western Story

Following the completion of George Melford's production, "Moran of the Lady Letty," in which she is featured in the title role, Dorothy Dalton will be starred by Paramount in "Theron of Lost Valley," by Virgie Roe. This is a Western story and Miss Dalton's role, it is said, will prove to be more like her greatest success, "The Flame of the Yukon," than anything she has done recently. Tom Forman will direct.

Meanwhile, Mr. Melford will be busy completing the interior scenes for "Moran of the Lady Letty" at the Lasky studio. He has just returned to Los Angeles from San Francisco where Miss Dalton and Rudolph Valentino have been the leading figures in a great number of scenes filmed along the waterfront and on the Pacific Ocean.

One of the features of the studio work will be the staging of a big ballroom scene which will be in pronounced contrast to the rugged scenes taken in San Francisco and aboard ship.

Miss Dalton plays the picturesque role of a ship commander.

SCENES FROM THREE HAROLD LLOYD COMEDIES RELEASED BY PATHE
Left to right: "Pistols for Breakfast," "Count Your Change" and "Billy Blazes, Esquire"

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"The Jolt"

Subject of National Interest Furnishes Theme for Starring Vehicle of the Two Fox Stars, Johnnie Walker and Edna Murphy.

Reviewed by Jessie Robb.

The returned soldier and his adjustment in civil life is, at the present time, a subject of national concern. The authors of this fourth Fox production which stars the co-stars, Johnnie Walker and Edna Murphy, have utilized this theme in depicting the efforts of one of them to adjust himself and find his right niche in life. It is an everyday human story told convincingly. Some directors would have made such a tale wholly "sob stuff" with tears splashing over all the footage, but not George E. Marshall. He has put the spirit of "Where Do We Go From Here, Boys!" into the civil life of the returned "Yank" and the result is vastly entertaining.

As the former crook, but now hero of the A. E. F., who is trying to go straight, Johnnie Walker is first rate. Edna Murphy is pretty and agreeable as the young bride, although it stretches the imagination to visualize her as a French girl. As usual, Raymond McKee overacts. A toning down of his intensity would be a great improvement. Albert Prisco is villainous as the leader of the crooks.

The Cast

Georgette ..... Edna Murphy
Johnnie Stanton.....Johnnie Walker
Terence Nolan.....Raymond McKee
Jerry Limur.....Albert Prisco
Col. Anderson.....Anderson Smith
Georgette's Father.....Wilson Hummell
Georgette's Mother.....Lulu Warrenton

Story by George E. Marshall and Jack Strumwasser.
Scenario by Jack Strumwasser.
Directed by George E. Marshall.
Photography by Jack McKenzie
Length, 5 Reels.

The Story

Private Johnnie Stanton, of the A. E. F., has taken unto himself a French bride, the pretty Georgette. At a farewell party Georgette's parents beg Johnnie to stay in France, but the distant U. S. is all he can see.

Once again in New York City the couple take a tiny flat. At a welcoming gathering of neighbors, Jerry Limur appears. His coming disturbs Johnnie, but Limur promises to say nothing, saying he, too, is going straight.

But Johnnie is unable to find a job. Continued rebuffs hopelessly discourage him. While he is absent, bill collectors threaten Georgette with foreclosure. Limur arrives. He tells Georgette not to worry that he has a job for Johnnie. When he returns Georgette tells him and he leaves for Limur's. While there, Nolan, Johnnie's buddy, calls. He says he is staying at their colonel's and has a job for his chum.

When Limur tells Johnnie of the deal—that he is to steal some papers from a returned officer, he, at first refuses—then weakens when he remembers Georgette's distress. At the house Johnnie gets the papers from the safe when he is surprised by Nolan, his buddy. The house is their colonel's. He breaks down and is confessing to Nolan when Kelly, the lookout, comes in. There is a fight in which Nolan is shot. After an exciting chase, fight and roundup, the thieves are caught and good fortune dawns for Johnnie and Georgette.

Program and Exploitation Catchlines:

Johnnie Walker and Edna Murphy, Fox Co-Stars, in Stirring Story of Returned Soldier's Fight for His Place in Civil Life.

IN THIS ISSUE

"The Man of Stone" (*Selznick*)
"The Speed Girl" (*Realart*)
"Dr. Jim" (*Universal*)
"Riding With Death" (*Fox*)
"The Jolt" (*Fox*)
"Western Firebrands" (*Aywon*)
"The Better Man" (*Aywon*)
"False Kisses" (*Universal*)
"What Do Men Want" (*Wid Gunning*)
"The Wonderful Thing" (*First National*)
"The Silent Call" (*First National*)
"Shattered" (*Kurtz & Co.*)

"The Adviser"

In this two-reel Educational-Mermaid Comedy directed by Jack White, Lloyd "Ham" Hamilton has another vehicle that makes it easy for him to amuse with his type of foolishness. The comedy has a particularly strong beginning and maintains a high rate of speed throughout. Hamilton is seen in the role of a lawyer defending his first client, who of course, is convicted, escapes from prison to wreck vengeance on "Ham." It is good burlesque and suitable for any program.—S. S.

"Old and New England"

The rural beauties of England and New England are contrasted in this Robert C. Bruce European Scenic released by Educational, and the discovery made that there is a similarity to them. The camera was well placed in taking the scenes and the finished result is a series of highly interesting and artistic views. The subject should be cut slightly, particularly toward the end where a scene of a waterfall is allotted too much footage.—S. S.

"Great American Authors"

Entertaining as well as instructive pictures that give intimate insight into the lives of America's great authors have been filmed by Charles Urban. These films are titled "Great American Authors." Two recently shown gave views of the homes of Henry Wadsworth Longfellow and James Russell Lowell. Where they were born, the rooms in which they worked, the tranquil landscape surrounding their dwellings all are pictured with a fidelity and naturalness that seems to give to the pictures the very "atmosphere" in which the great writers lived and moved.

Illustrations from their poems in which the characters have life and being and "live" the parts that the writers made them to fit are excellently done. The poem of Longfellow's which is delineated is "The Village Blacksmith," and those of Lowell's are "The Courtin" and "The Fountain."—T. S. da P.

"Riding with Death"

Charles (Buck) Jones Has a Whirlwind Career in His Latest Fox Production.

Reviewed by Jessie Robb.

Film "fans" the country over will say goodbye to "Buck" Jones, who will now be legally and screenically known as Charles, he having made that one syllable cognomen his. But the change in name will evidently make no difference in his strenuous screen life, judging by his latest Fox Production.

Since the birth of the modern theatre, those good, old standbys of melodrama, the mortgaged farm, the aged parents, the sweet girl heroine, the handsome hero and wicked villain have served time without number, in various guises, to entertain innumerable multitudes and they are still going strong. The above familiar conditions serve again as the foundation for Charles' first vehicle.

In this production the farm is a ranch in Southern Texas, therefore, there's the Spanish-Mexican atmosphere. The hero is one of the famed Texas Rangers and the villain is the crooked sheriff with his gang of gringoes. As "Dynamite," Charles Jones has the quadruple job of rescuing the heroine, avenging his slain chum, finding the stolen money and saving the ranch, and there is enough furious riding, hair-breadth stunts and shooting to satisfy the most avid lover of Westerns.

The members of the cast live up to the pace set by Jones. Betty Francisco as the heroine wears gowns of the 1850 period, although the remainder of the picture is strictly 1921.

The Cast

Dynamite Steve Dorsey.....
.....Charles (Buck) Jones
Anita Calhoun.....Betty Francisco
Val Nelson.....Jack Mower
Sheriff Pat Garrity.....J. Farrell McDonald
Col. Lee Calhoun.....H. Von Sickle
Chuck Dillon.....William Steele
Garrity's Pal.....William Gettinger
Capt. Jack Hughes.....William Gillis
Tony Carilla.....Artie Ortega
Rosa Carilla.....Tina Medotti

Story and direction by Jacques Jaccard.
Scenario by Agnes Parsons.
Photography by Frank B. Good.
Length, 4,110 Feet.

The Story

Sheriff Pat Garrity holds the mortgage on Col. Lee Calhoun's ranch. As he covets the ranch and Anita Calhoun, Col. Lee's grand daughter, he arranges with his henchman to way lay and kill Val Nelson, Calhoun's foreman, who has left for town to get the money to pay off the mortgage. Before Nelson leaves he meets his pal, "Dynamite" Steve Dorsey, Texas ranger, who has just brought in his men. During the conversation Nelson tells "Dynamite" that Anita really cares for him and then urges him to visit the ranch. Nelson leaves for home. "Dynamite" finds Anita's picture and starts to follow Nelson. In the desert he hears shots and finds Nelson dying, the money gone. In following the murderer, "Dynamite" is wounded.

The sheriff goes to the ranch and demands possession. Calhoun begs for time, but is refused. Then occurs a series of thrilling events. "Dynamite" is overpowered and taken to town. Everything seems over when the rangers ride in. The sheriff and his gang are overpowered, the money is found and Anita admits her love for "Dynamite."

Program and Exploitation Catchlines:

Charles (Buck) Jones As a Texas Ranger Makes Things Hum When He Starts Out to Foil the Villainous Sheriff and Save His Sweetheart.

Newest Reviews and Comments

"The Man of Stone"

Conway Tearle Does His Usual Good Work In Desert Drama, Selznick Production.

Reviewed by Jessie Robb.

In his latest Selznick Production, Conway Tearle abandons the U. S. to assume the role of a British officer whose career brings him to London in the opening of the picture and thence to the Arabian deserts. The first part of the film is the best. It is so good; so well acted and directed, and has such handsome and correct scenic investiture, along with a strong promise of serious drama, that it would seem here is the best picture Mr. Tearle has appeared in. Unfortunately, the latter part of the drama, which is located in Arabia, while well handled, presents a distinct drop in interest instead of sound dramatic structure to a strong and logical final. The desert scenes have the correct atmosphere, but it is forcing a hypothetical happy ending and presenting an occurrence repulsive to the majority to present a supposed marriage between two races.

The Cast

Capt. Deering.....Conway Tearle
Laila ..... Betty Howe
Lady Fortescue.....Martha Mansfield
Lieut. Waite.....Colin Campbell
Lord Branton.....Warren Cook
Lord Reggie.....Charles Brown

Story by John Lynch and Edmund Goulding.

Scenario by Lewis Allen Browne.
Directed by George Archainbaud.

Length, 5 Reels.

The Story

Captain Neville Deering's work in the British Army has earned him the sobriquet of "The Man of Stone." He returns to London for his marriage only to find that his fiancee, Lady Mary Fortescue, has jilted him for a richer man. He immediately accepts a post in the outskirts of Great Britain's Arabian territories. There he drinks to excess to drown his grief. In the illness which follows he is nursed back to health by Laila, a desert maid. She falls in love with him. Deering is ordered farther into the interior. Laila accompanies him. She saves him from death by an outlaw. Deering hears that Lady Mary has been thrown over by her rich suitor. She uses her influence to have Deering transferred. He refuses. Then she determines to visit him. Once in Arabia, her welcome is cold. She tells Laila that she (Mary) is Deering's wife. Laila leaves camp. Deering follows and rescues her from bandits. During his absence the camp is attacked. Mary is shot and dies. Deering resolves to devote his future to the Arabian problem with Laila as his wife.

Program and Exploitation Catchlines:

Conway Tearle, Selznick Star, Is Gallant British Officer in Colorful Drama of London and the Desert Wastes of Arabia.

"Pathe Review No. 130"

Athletes, especially jumpers, will be interested particularly in the slow motion section of this reel, which contrasts the styles of American and British champion broad jumpers, which shows the English stiff-leg jump and the American method of "walking" the air. St. Augustine, always interesting to Americans on account of being the oldest city in the country, is treated in an interesting section which shows historical spots. Hy Mayer also contributes a section showing the various types of inhabitants of New York, including the kiddies. An interesting industrial section which, unlike many of its kind, is entirely free from advertising, shows the method of manufacture of an automobile tire, which should appeal especially to motorists.

"False Kisses"

Director Saves This Universal Picture That Has Miss du Pont As Its Star.

Reviewed by Fritz Tidden.

In "False Kisses," the new Universal star, who for some unaccountable reason, prefers to keep her Christian name shrouded in mystery, Miss du Pont, appears as a lighthouse keeper. This should not be confused with a woman living in a Harlem kitchenette apartment. Her husband, who goes blind, tends a lonely beacon on some shoals far out at sea, and she becomes keeper of the light.

The story upon which the picture is based is amazingly thin, but the director has seemed to bolster it up with some good material and a careful arrangement of incidents that injects false drama that masquerades many times as the real stuff, and gets across. It is a good example of the gentle art of lengthening a two-reel story to a five-part feature that holds the attention most of the time.

"False Kisses" is the second starring vehicle ridden by the young woman with the one way name. It is stated, with the earnest hope that it does not sound patronizing, that Miss du Pont shows a little improvement in her work. The members of her supporting company are just adequate.

The picture is adapted from a story called "Ropes" and had that title before some well meaning soul gave it the name it now enjoys. "Ropes" exactly fits it, its theme and everything.

The Cast

Jennie.....Miss du Pont
Paul ..... Pat O'Malley
Jim ..... Lloyd Whitlock
Pauline ..... Camille Clark
John Peters.....Percy Challenger
Mrs. Simpson.....Madge Hunt
Mrs. Glimp.....Fay Winthrop
Mr. Glimp.....Joe Hazelton
Mary ..... Mary Philbin

Adapted from a story by Wilbur Daniel Steele.

Scenario by Wallace Clifton.
Directed by Paul Scardon.

Length, 4,335 Feet.

The Story

Jennie Blake, a school teacher from the city, who "can't stand the sound of waves," comes between Paul Whalen and Jim Payne, fishing partners in the seaport town of Rocky Point, where she is now teaching. Jennie can't decide which she loves, until Jim loses his temper and is afterward whipped by Paul. Then she marries Paul. Jim enters lighthouse service and in a few years returns as inspector, finds Paul out of work and sends the couple to Black Ledge Light, lonely and depressing.

Jim's monthly visits are Jen's one touch with the world, and there are times when his amorous attentions severely tempt her lonely, maddened soul. Paul, by a fall, is blinded. During Jim's next visit the sightless husband suspects his wife and friend. There is a fight and a blow against a wall to Paul's head restores his sight and there is happiness and a better life in store.

Program and Exploitation Catchlines:

Is There No New Thing in the World? There Is. It's the Situation Between Husband, Wife and "Friends" in "False Kisses."

How Many Ropes of Friendship, Love, Association, Obligation or Mutual Interests Bind You to Someone Else.

"Springtime in Africa" is a section which contains many beautiful shot executed in Pathecolor.—C. S. S.

Moving Picture World
Reviews Are Read
Around the World

"The Speed Girl"

Bebe Daniels Plays Herself in High Powered Comedy, Realart Production.

Reviewed by Jessie Robb.

When Bebe Daniels, Realart star, served time for exceeding the speed limits "somewhere in California," it was inevitable, that sooner or later her experience would serve as a basis for an eventual vehicle. The vehicle in this production is an umpty-steen cylinder, high-power comedy of the speedster type with just a touch of serious drama. Anything about people and the life of the stage and screen is of interest to the great general public. By having Miss Daniels assume the role of a moving picture star, glimpses of the making of a picture and a star's life as it is portrayed in the "fan" magazines make excellent entertainment, especially when the action moves at the pace of this film. Director Campbell is an adept in developing light and clever comedies, and he hasn't missed an opportunity for a laugh.

The cast is corking. Bebe wears the ultra sumptuous gowns a star is supposed to wear morning, noon and night. Jolly and rotuned Walter Hiers as the press agent is immense. He never misses a chance to pull something and get his star's name in print. Theodore Von Eltz and Frank Elliott are excellent as leading man and villain, respectively, while William Courtright as the judge does excellent character work.

The Cast

Betty Lee.....Bebe Daniels
Tom Manley.....Theodore Von Eltz
Carl D'Arcy .....Frank Elliott
Soapy Taylor.....Walter Hiers
Hilda ..... Norris Johnson
Mrs. Lee.....Truly Shattuck
Little Girl.....Barbara Maier
Judge Ketcham.....William Courtright
Director.....Major Maurice Campbell
Photographer .....H. Kinley Martin
Author ..... Elmer Harris
Scenarist ..... Douglas Doty

Length, 5 Reels.

The Story

Since the tender age of four, Betty Lee has had the speed mania. She moved at such a pace that twenty finds her a movie star with aeroplanes and high power speedsters. One day while indulging her mania on horseback she meets Ensign Tom Manley, who saves her, as he thinks, from a runaway. Carl D'Arcy, man about town, is also a suitor. The two men meet at the studio. Betty evades Carl's proposal of marriage and accepts Tom's luncheon invitation to meet a group of naval officers. At the luncheon Tom tells Betty he must leave at 3 o'clock. She turns back his watch. Carl tries to force himself in the luncheon party but not succeeding puts a note in Betty's gloves which are in Tom's coat pocket.

When Betty learns that Tom was to meet his ship and is A. W. O. L. she determines that he shall get there. So she and her press agent, Soapy Taylor, along with Tom, proceed to burn up the road to San Diego. Carl phones the police about the speed breakers. Betty gets Tom through on time, but is arrested and sentenced to ten days in jail.

At his hotel, Carl meets the girl he had misused. She is working as chambermaid. He gets in trouble with the revenue officers and shifts the blame on Hilda.

Betty has read the note and believes Tom a villain. In jail she meets Hilda. Carl calls and renews his proposal and is accepted. Soapy plans a jail wedding as a good publicity stunt. In the nick of time Tom returns. Carl is exposed. Then Betty and Tom find that they are suited to each other.

Program and Exploitation Catchlines:

Speed Was Her Middle Name and She Went the Limit Until She Landed in Jail When She Had to Pause. Result, a Plunge in Matrimony.

Bebe Daniels in the Merriest, Maddest, Swiftest Comedy She Has Yet Had!

Newest Reviews and Comments

"Dr. Jim"

Universal Picture, Starring Frank Mayo, Drives Home Moral Lesson Without Becoming Preachment.

Reviewed by Fritz Tidden.

One of the rare instances when the Universal Company puts on the market a picture having a title that has some connection with what follows takes place in the release of "Dr. Jim." The title is derived from the name of the leading character, which is played by Frank Mayo.

"Dr. Jim" is a variation upon an old theme, a procedure followed with success many times and in this particular instance, it presents the supposedly neglected wife tale in a slightly new dress, and the result is quite an interesting picture. There is conflict, drama, enough love interest and sympathy for the chief character.

The scenario writer and director should be commended for accomplishing something that is frequently called a feat. They drive home a distinct moral lesson without once allowing the progress to become one of those frightfully tiresome and eminently unsuccessful preachments. The audience will never realize that it is being preached at.

Frank Mayo gives a performance that is above his average, and conveys the emotions called for by the character he portrays with neatness and dispatch. Claire Windsor is excellent as the weak, socially aspiring wife. The rest of the cast are fine with but one exception. A word should be said for the settings and direction of the storm at sea scenes.

The Cast

Dr. Jim Keene.....Frank Mayo
Helen Keene.....Claire Windsor
Kenneth Ford.....Oliver Cross
Bobby Thorne.....Stanhope Wheatcroft
Tom Anderson.....Robert Anderson
Capt. Blake.....Herbert Heyes
Asst. Doctor.....Gordon Sackville

Story by Stuart Paton.
Scenario by Eugene B. Lewis.
Directed by William B. Worthington.
Length, 4,474 Feet.

The Story

The chief character is a great surgeon whose heart is too big to allow him to neglect his child patients to play in society with his wife. The latter is jealous of her husband's work. When the doctor's nerves go to pieces from overwork and a long sea voyage is prescribed and taken, dramatic incidents involving the wife's position as the only woman aboard the sailing vessel manned by roughnecks and skippered by a brute, bring her to an understanding of love and of her husband's nature that adds strength to her character and brings happiness to them both.

Program and Exploitation Catchlines:

He Was "Dr. Jim" to the Children Whose Bodies He Made Whole and Who Claimed All His Time. To His Wife He Was a Stranger.

Do You Feel Your Husband Is Neglecting You? See What Happened to the Wife of "Dr. Jim" and Perhaps You Will Have a Better Understanding.

"Dangerous Dollars"

Another of Holman Day's stories furnishes the basis for this two-reel drama distributed by Pathe, in which Edgar Jones and Edna May Sperl appear in the principal roles. It is very melodramatic and in point of appeal is hardly up to the standard of the majority of this series. The story deals with a man unjustly accused of embezzlement. Unable to stand the sneers of his fellow townsmen, he goes away, but later returns and proves his innocence, winning the girl who has always believed in him.—C. S. S.

"The Wonderful Thing"

Norma Talmadge Gives Charm and Interest to Rather Slight Story on Familiar Lines. Released by First National.

Reviewed by Edward Weitzel.

The story of the American heiress who marries into an aristocratic but impoverished English family has been told on the screen in many forms, but is worth the retelling when capitally produced and acted in by Norma Talmadge. "The Wonderful Thing" is a slight story on familiar lines but the star gives it charm and interest. There are characters enough for an English three volume, and they occasionally get into one another's way, but expert work by all the members of the cast and a well-handled production save the day. Harrison Ford is the young Englishman who offers his hand to the Paris raised American heiress to save his brother and ends by giving his wife his heart. Mr. Ford is admirable in the part. Julia Hoyt and Howard Truesdale are thoroughly capable.

The Cast.

Jacqueline Laurentine Boggs.....Norma Talmadge
Donald Mannerby.....Harrison Ford
Catherine Mannerby Truesdale....Julia Hart
James Sherman Boggs...Howard Truesdale
Laurence Mannerby.....Robert Agnew
Dulcie Mannerby Fosdick.....Ethel Fleming
Lady Sophia Alexandria Mannerby.....Mabel Bert
Angelica Mannerby.....Fanny Burke
"Smooth Bill" Carser.....Walter McEwen
General Lancaster.....Charles Craig

Play by Lillian Trimble Bradley and Forrest Halsey.
Scenario by Clara Beranger and Herbert Brenon.
Directed by Herbert Brenon.
Length, 6,880 Feet.

The Story.

The Mannerbys, of Mannerby Hall, were in bad enough financial straits already, when the younger son, Laurence, got drunk one night and paid a gambling debt to "Smooth Bill" Carser by signing his mother's name to a check for fifty pounds. Carser tried to extort two thousand pounds for the check and his silence and Donald, the older brother, found every effort to get money vain.

Jacqueline Boggs, an American girl, visiting Donald's sister, was strongly attracted to Donald. Her friend told her that only her wealth prevented Donald proposing, so she took matters into her own hands and proposed to him herself. Donald had been too much worried to give much thought to his sister's guest, but he could not help realizing that Jac's wealth would solve all his problems. Hating himself for a cad, he married her, only to find himself very little better off; for Jac's sense of honor and complete unselfishness shamed him into feeling that he could not touch a cent of her money. He gave Carser his note with a clause inserted to the effect that Laurence would not leave the country and the jurisdiction of the English Courts.

One night, Jac discovered Laurence much the worse for drink. Wishing to make a man of him, she persuaded him to go to her father's ranch in America. When Carser discovered that the terms of Donald's note had been violated, he went to Jac, convinced her that Donald had married her for her money, and obtained from her a check for the two thousand pounds. Donald came on the scene in time to throw Carser out of the house, but he could not deny the truth of what had been told Jac. She could think no worse of Donald than he did of himself, for he had come to love her dearly. Finding that her deepest distress was for her father's grief when he learned how she had been tricked, he felt that the one decent thing he could do was to go to that ranch in the west and make a clean breast of the whole affair.

In America, Donald found himself as deeply impressed with the character of his wife's father as with the splendid change in his brother, Laurence. When the whole-souled Mr. Boggs learned the exact state of the case through Donald's recital and the earnest confession of Laurence, he determined to bring Jac and her husband together. He persuaded Donald to remain with him a little longer and quietly cabled Jac to come home. The day she reached the ranch, Donald had just left it to begin his homeward way to England, but fate, in the person of Mr. Boggs, arranged that he miss the train and be forced to return to the ranch. As he drove up, he heard Mr. Boggs informing Jac that she was well rid of the scoundrel this English husband had turned out to be. As Mr. Boggs believed it would, his abuse of Donald roused Jac to her husband's defense; and just as she broke down sobbing that she still loved Donald, she found that instead of her father it was her husband himself who was holding her in his arms.

"Western Firebrands"

Picturesque Scenic Film With Swift Action Is Aywon Release, State Right, Starring "Big Boy" Williams.

Reviewed by Jessie Robb.

The latest Charles R. Seeling Production, Aywon release, State Right, which stars the cowboy actor, "Big Boy" Williams, is characterized by speed. Speed in the physical action of all characters, speed in the storm let loose by the elements and speed in the love making of the young lover and lovee. Although Williams plays the part of a rich rancher, the almost invariable atmosphere of the cattle country employed in the general run of "Westerns" is slight. The locale of the story is laid in the section where the grazing lands verge into the lumbering region and most of the action occurs in the forest. There is considerable scenic beauty in the production of forest, stream and mountain.

The story is one familiar to the screen, but is well worked out and adequately acted. Williams is a crack rider and knows how to use his muscles in a fight of which there are a number.

The Cast

Billy Fargo.....Big Boy" Williams
Tom Fargo.....J. Conrad Needham
Richard Stanton.....Bill Horne
Mildred Stanton.....Virginia Adair
Victor Lanning.....Jack Pitcairn
Pete Carson.....Bert Apling

The Story

Richard Stanton, Eastern capitalist, has sent his confidential man, Victor Lanning, West to investigate and buy the Shasta Lumber Company. To fatten his own purse and decrease the company's value Lanning connives with Carson to start a number of forest fires. Billy Fargo starts out to investigate the fires which have destroyed numbers of his cattle.

Stanton and his daughter, Mildred, are shortly expected. They are saved from a train wreck by Fargo. At the dinner to which Fargo and Lanning are guests, Lanning becomes jealous of Mildred's attentions to Fargo. With Carson he plans that Mildred shall be kidnapped. The kidnappers decide to take affairs in their own hands and demand a ransom. Fargo has had an appointment with Mildred. As she fails to keep it, he attempts to find her and is informed of the plot by Red Feather, an Indian girl to whom Lanning has been making love. In the midst of a terrific storm, Fargo fights the gang and rescues Mildred. The usual wedding will follow in due course.

Program and Exploitation Catchlines:

"Big Boy" Williams Demonstrates His Physical Prowess in a Somewhat Different Western.

Newest Reviews and Comments

"The Silent Call"

Strongheart, Belgian Police Dog, Is Star of Novel and Entertaining Picture Released by First National.

Reviewed by Edward Weitzel.

A novel, human and highly entertaining picture has been produced by H. O. Davis in which "Strongheart," the Celebrated Belgian police doy, is the central figure. The dog's performance is nothing short of marvelous, and the story, adapted from Hal G. Evarts' "The Cross Pull," is a stirring tale of the wild lands of the Northwest. There is an excellent supporting cast, headed by John Bowers. The direction, locations and the other details of production are of the same order of merit. "The Silent Call" should prove a strong drawing card for any class of theatre.

The Cast.

Flash .....Strongheart
Clark Moran .....John Bowers
Betty Houston .....Kathryn McGuire
Ash Brent .....William Dyer
Luther Nash .....James Mason
Dad Kinney .....Nelson McDowell
Jimmy the Dude .....E. J. Brady
James Houston .....Robert Bolder

Story Adapted by Jane Murfin.
Directed by Laurence Trimble.

Length, 6,784 Feet.

The Story.

Flash, a cross between a gray wolf and a renegade sheep dog, had developed under the training of his owner, Clark Moran, into one of the most valuable dogs in a western sheep country. He made friends with Betty Houston, to the great surprise of Dad Kinney, the old guide. Betty had been camping in the foothills with her father, and Flash brought about a meeting with his owner by pulling Moran to her camp. The results of the meeting were to convince Betty that her promise to marry Luther Nash, a lawyer, had been a mistake, and to start Moran dreaming of her so that he neglected Flash and followed her to San Francisco. There he learned from Nash of Betty's engagement and returned to the mountains disconsolate; but his sudden departure nerved Betty to the point of breaking her engagement and setting out in search of her lover.

Flash, left to himself, had given way to his wolf instincts and become a lobo, or sheep killer. The ranchers had offered $1,000 reward for his capture, and he was finally taken, tried for sheep killing and sentenced to be shot. As the door was opened to lead him to his doom, he made his escape. After this he wandered wild in the mountains, mated with Silver, a full blooded wolf, and was happy until men found his den and blew it up, killing his mate and their whelps.

Meantime, Betty's father had fallen into the hands of a gang of outlaws. One of them, Ash Brent, recognized him and insisted upon holding him a prisoner until "The Master Mind" could be notified. On their way to summon "The Master Mind," Brent and a companion found a horse with a side saddle and promptly took the trail to find the woman rider. It was Betty, searching for her father. Her screams brought Flash to her aid, and her assailants were saved only by her calling the dog off. Flash went with her to the cabin she had been seeking and kept her supplied with game. On one of his hunting trips he detected Moran's scent, and guided him to Betty.

When "The Master Mind" of the outlaws arrived, Brent's reason for holding Houston was disclosed. "The Master Mind" was none other than Luther Nash. Nash and Brent went together to Betty's cabin and offered to save her father from the outlaws if she would marry Nash, but they were driven off by Moran, who set out for a posse to rescue Houston. Brent and Nash escaped the raid on the outlaws' hiding place, and made for the cabin, intent on possessing Betty. In a quarrel over her, Brent killed Nash and was carrying Betty off when Flash appeared. Brent tried to escape by diving into a lake from a cliff, but Flash was after him and gripped him in the water. Moran arrived just in time to hear the death cry of a wolf, as Flash swam weakly ashore.

Then began the happiness of the three. Flash, re-united with the human beings he loved, was again all dog.

"The Better Man"

Snowy Baker As a Fighting Parson Has Abundance of Action In His Latest Selig Production, Aywon Release, State Right.

Reviewed by Jessie Robb.

The Australian middleweight champion, horseman, swimmer, now moving picture actor, Snowy Baker assumes the role of a rector of the English Church—formerly of the "ring"—in his latest William N. Selig Production, Aywon release, State Right. The story concerns Australian characters and was made on that continent. The action is almost entirely in the open country and therefore pictures the vast regions of undulating plain and the flocks of sheep and herds of cattle.

Baker is a likeable chap of the athletic type, who works fast. His former activities stand him in good stead in this film, which calls for physical prowess and lots of it. A flash back shows Baker in a boxing match in the ring. Also, he makes a thrilling dive, with the heroine in his arms, from a high bridge into a swift river. Of the others in the cast, all of whom are good, Wilfred Lucas is, perhaps, the best known to American audiences.

The Cast

John Harland.....Snowy Baker
Muriel Hammond.....Brownie Vernon
Martin Giles.....Chas. Villiers
Red Jack Braggan.....Wilfred Lucas

Length, 5 Reels.

The Story

The Reverend John Harland is disapproved of by his conservative congregation for his modern tendencies and methods. They succeed in having the Bishop transfer him. He has been interested in Muriel Hammond, owner of the Worangi ranch. Martin Giles, her manager, has been defrauding and at the same time wooing her. Muriel discovers the fraud and goes to Worangi to investigate. The ranch is near the town of Kalmar, where Harland has been transferred. Harland has been threatened by Red Jack Braggan, foreman and leader of the tough gang, that he will be shot up if he attempts to hold services. He goes ahead, but as Braggan presents himself ready to carry out his threat, Harland dismisses the congregation of women of whom Muriel is one. She looks upon him as a coward.

Harland discovers that Braggan is a cattle thief. Giles arrives at the ranch and attempts to force Muriel into a marriage. She is rescued from this fate by Harland after a series of thrilling events. The thieves are caught. Thus Harland proves he is the better man.

Program and Exploitation Catchlines:

Though Everything Was Against Him and He Stood to Lose All, Including His Sweetheart, He Proved Stronger Than An Adverse Fate and Won Out. Snowy Baker Performs Herculean Stunts in His Latest Aywon Release.

Wallace Beery has been added to the cast of "The Octave of Claudius," now in production at the Goldwyn studios under the direction of Wallace Worsley. Beery is playing the part of an ape man and looks very gruesome. Every day before going to work he has to strip to the waist and has hair glued to his body. Asked if he had ever played a similar part, the actor replied: "This is the first and the last." Lon Chaney, who is the featured player in this interest production, is playing two roles, one of which is expected to be the most distinctive he has ever essayed.

"What Do Men Want?"

Lois Weber's Production Is a Correct Photographic Study of Certain Phases of Life.

Reviewed by Edward Weitzel.

Lois Weber has produced another of her studies of life that is photographically correct, but is overloaded with detail. Art, after all, is largely a question of selection, and a moving picture, although made with a camera, should be sketched by an artist—with imagination. In carrying out her intent of putting a strong flavor of moral uplift into "What Do Men Want?" she has placed her hero in a rather uncomplimentary light and surrounded him with the usual run of commonplace characters to be found in all small towns. The introduction of the downfall and death of the trusting girl whose heart hungered for sympathy and love seems forced, but the incident is well acted by all concerned.

The details of production and the acting of Claire Windsor, Frank Glendon and the rest of the capable cast are all to the credit of the picture. "What Do Men Want?" will satisfy the large number of Lois Weber followers.

The Cast.

Hallie (The Girl) .....Claire Windsor
Frank (The Youth) .....J. Frank Glendon
Arthur (His Brother)...George Hackathorne
Yost (The Evil Influence).....Halam Cooley
Bertha (The Unfortunate)....Edith Kessler

The Story.

The hero of "What Do Men Want?" is a poor young man in a small town when the story opens. He loves his pretty neighbor next door and they are married. Their start is humble enough, but the newly made husband is full of ambition and invents an auto attachment that brings him a fortune. In the meantime his wife is busy with her increasing family, and hubby permits his fancy to wander away from his own fireside. He is helped in his wrong doing by one of the town boys and goes so far with his neglect of his wife that he nearly breaks her heart. There is a reconciliation in the end and the truant husband learns his lesson.

The brother of the heroine betrays a young girl and leaves town. He returns the day they are dragging the lake for her body. The shock of her death brings him to a realization of the misery he has caused.

Fairbanks Picture Opens New Philadelphia House

Because of its intrinsic merit as one of the best photoplays produced, Douglas Fairbanks' film version of the Dumas novel, "The Three Musketeers," a United Artists release, was chosen as the screen vehicle to open Felt Brothers' new and splendidly beautiful Aldine Theatre, Philadelphia.

That the choice was a most wise one, both from the standpoint of a house program that would attract because of the star and the production, and one that would stand the box-office test, was proven by the fact that capacity audiences—and the new Aldine has a seating capacity of a little more than 1,500—have thronged the playhouse at all performances.

One of the features of th new Aldine is a great pipe organ of superior make, tone and volume. On this organ a special musical program was rendered at each performance by a trio of noted organists.

The "Wards of the North" company, starring Frank Mayo, under the direction of Jack Conway, came very near having a casualty while on location at Big Bear. They were shooting some big-out-door stuff, when Wilfred Lucas, playing the heavy, was struck with a falling tree and knocked unconscious. The lumber camp which is being used in the Universal story is five miles away from any road and the only way it could be reached was by foot.

Newest Reviews and Comments

"Shattered"

Grim, Tragic Realism Marks German Film Owned by Francis W. Kurtz & Company.

Reviewed by Jessie Robb.

Under its American title, the German film, "Scharben," written by Carl Meyer, author of "The Cabinet of Dr. Caligari," is owned for the American market by Francis W. Kurtz & Co. While lacking in the spectacular effects and futuristic backgrounds of "The Cabinet of Dr. Caligari" and "The Golem," the same direct unfoldment, without any palliating effects is employed. The tragedy has the stark horror which is so characteristic of the Poe short story. There has been made no attempt to prettify the women—they look their class. The tragedy concerns four people, a track walker, his wife and daughter and the inspector. One day in winter, the inspector comes to investigate the walker's records. He sees the daughter scrubbing the stairs. That night the mother wakes from her sleep. She is unable to gain admittance to the inspector's room and breaks down the door with an axe. There she finds her daughter, half-clothed, with the inspector. Horrified, she wanders into the storm and falls, exhausted, at a wayside shrine. She freezes to death. In the morning the track walker returns. Missing his wife he searches and finds the body and prepares it for burial. As the inspector is packing, the daughter pleads with him. He refuses and the girl goes to her father as he sits by his wife's empty couch. She screams her betrayal to him. He slowly rises, goes from the room and chokes the inspector to death. The next day he signals a train and gives himself up as a murderer. The comfortable passengers wonder at the stop. The daughter gazes after the departing train.

The film is practically without sub-titles. Technically, it falls short in fluidity of scene sequence and is lacking in smoothness of continuity although many of the scenes have genuine cinematographic quality. The acting is intensely realistic, the actors graphically portraying the sordid passions and dumb grief of the characters. The track walker is played by Wermer Krauss, who played Dr. Caligari in the picture of the same name.

The Cast.

The Track Walker.....Werner Krauss
His Wife .....H. Strassman-Witt
His Daughter .....Edith Poska
The Inspector .....P. Otto

Directed by Lupu Pick.

Length, 5 Reels.

Loughborough Handling Publicity on Foch Tour

The American Legion's publicity for the visit and tour of Marshal Foch has been handled by Captain James M. Loughborough of New York City, who was appointed to the post by the committee in charge. He has been with the Marshal since his arrival and on all the tour.

Loughborough is one of the charter members of S. Rankin Drew Post of New York City and as its first vice-commander, when it was organized, had much to do with its success. He is a former newspaper man of St. Louis, Chicago and New York, and has done brilliant work in every end of the game.

Before going in the service he was a publicity man for the Metro Corporation. He now holds an important post with Pathe. Loughborough is a gifted writer as well as a good "planter" of stories, and he showed fine skill in this Legion assignment.

Captain Loughborough was one of the organizers in 1914 of the newspaper men's training corps and in 1915 and 1916 was at the training camp at Plattsburg. In 1917 he was a bayonet instructor at the first regular training camp at Plattsburg.

Commissioned a first lieutenant of infantry, he was assigned to study trench warfare under French instructors at Harvard University. Afterwards was assigned to the 305th Infantry, 77th Division, Camp Upton. In 1918 he went overseas. Was gassed—promoted to a captaincy in September, 1918.

Picture Theatres Projected

LOS ANGELES, CALIF.—Church Films, Inc., has been organized with $1,000,000 capital.

LOS ANGELES, CALIF.—National Motion Picture Finance Corporation has been organized with $1,000,000 capital.

LOS ANGELES, CALIF.—George E. Bunny Films, Inc., has been organized with $300,000 capital.

LAMAR, COLO.—Order of Eagles will erect theatre and office building, to cost $40,000. Address chairman building committee.

NEW BRITAIN, CONN.—Solomon Shurberg, 35 Franklin street, will erect two-story addition over present one-story theatre and office building, 100 by 100 feet.

DOVER, DEL.—Kenma Corporation has been organized with $3,300,000 capital to produce moving pictures.

WILMINGTON, DEL.—Media Playhouse Company, Inc., has been organized with $150,000 capital to conduct places of amusement.

ATHENS, ILL.—Mr. Schaeffer, Greenview, has purchased Athens Theatre.

CHICAGO, ILL.—Soren T. Corydon, 1321 Lunt avenue, has plans by John Christenson, 650 South Clark street, and has purchased site at North and California avenues for erection of theatre and commercial building.

Stoll Company Answers Suit Brought by Chase

Answer to the suit brought by Paul A. Chase against the Stoll Film Corporation, in the N. Y. Supreme Court, to recover damages for alleged breach of employment, has been filed in the N. Y. County Clerk's office, by the film corporation.

The answer admits that Chase was employed to act as comptroller but that his services were later dispensed with. While the answer does not set up any allegations in justification for dispensing with the services of Chase, it does contend that he obtained other employment and earned sufficient to indemnify him for all loss or damages which he alleges he suffered by reason of his dismissal by the film corporation.

Fight Pictures Open at Barbee's Theatre

Rickard's pictures on the Dempsey-Carpentier fight opened at Barbee's Loop Theatre, November 9, at 10 a. m., and within a few minutes proved their great drawing power. The entire campaign for exploiting and advertising this feature, which had been directed by the Master Advertisers in Chicago, had been unusually successful, and interest in the showing was at high ebb at the time of the opening, because of some excellent publicity that had been regularly appearing on the front pages of some of the biggest newspapers.

A tie-up with the stores selling athletic goods, in which window displays called attention to interesting features of the bout and with the American Legion, which assisted in advertising the pictures at all their meetings and entertainments, was arranged by Joe Fisher and Al Dezel. A private midnight showing, attended by press reviewers and "fistic fans," preceded the public exhibition and gave the first hint of the enthusiasm with which it has been received.

NEW GENERAL OFFICES OF ASSOCIATED FIRST NATIONAL PICTURES IN LOUISVILLE SERVING KENTUCKY AND TENNESSEE TERRITORIES

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

ARROW

Features.
The Sheriff of Hope Eternal (Jack Hoxie). R-115.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love, Hate and a Woman (Grace Davison).

Serials.
The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.
Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-reel Speed Neely Edwards, Charlotte Merriam).
Fourteen Two-reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES.
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.

HAROLD LLOYD COMEDIES.
(Two Reels Each).
Now or Never.
Among Those Present.
Never Weaken. R-946.

PLAYGOERS PICTURES.
Women Who Wait.
They Shall Pay. R-208.
Home-Keeping Hearts. R-693; C-1023.
The Family Closet.
Discontented Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Selig-Rork.
(Two Reels Each)
The Ne'er to Return Road. R-208.
The White Mouse. R-96.

Christie Comedies.
(Two Reels).
Oh, Buddy.
Saving Sister Susie. R-217.
Falling for Fanny.

Torchy Comedies.
Doggone Torchy. R-447.
Torchy a la Cart. R-945.
Torchey's Frame-up. R-335.

Mermaid Comedies.
The Vagrant.
For Land's Sake.

Vanity Comedies.
Ninety Days of Life. R-439.
Chicken Hearted. R-831.
Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series.
By the Side of the Road.
Strolling Minstrels.
Old and New England.

Chester Outing Scenics.
Music in the Air. R-830.
Jogging Across Sawtooth.
Save Your Carfare.

Gayety Comedies.
Wild and Willy. R-732.
Afraid of His Wife.
Oh, Brother.

Chester Screenics.
From Dear to Dam.
Buzz-z-.

Miscellaneous.
Dixie. R-643.
The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch.
Country Chickens.
A Rural Cindarella. R-217.

Chester Screenics.
New Wine in Old Bottles.
Old Moose Trails.

Chester Comedies
Snooky's Fresh Heir.
The Last Hops.

Sketchografs.
Just for Fun.
Eve's Leaves.
Seeing Greenwich Village.

Cinal (Slow Speed).
Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies.
A Nick-of-Time Hero.
The Stork's Mistake.

FAMOUS PLAYERS-LASKY

August.
The Whistle (Wm. S. Hart). 5,389 Ft. R-Vol. 49; P-627; C-705.
Passing Thru (Douglas MacLean-Ince Prod.). 4,594 Ft. R-320; C-529.
The Conquest of Canaan (Thomas Meighan). 7,015 Ft. R-441; C-493.
Wealth (Ethel Clayton). 5,141 Ft. R-237; C-789.
Crazy to Marry (Roscoe Arbuckle). 4,693 Ft. C-789.

September.
The Hell Diggers (Wallace Reid). 4,277 Ft. R-95; C-273.
The Great Moment (Gloria Swanson). 6,372 Ft. R-635; C-695.
At the End of the World (Betty Compson). 5,729 Ft. R-929; C-49.
Dangerous Lies (Paul Powell-British Prod.). 5,355 Ft.
The Golem (Special). 5,398 Ft. R-116; C-291.
The Affairs of Anatol (Cecil DeMille Prod.) 8,806 Ft. R-446; C-529.

October.
Footlights (Elsie Ferguson). 7,078 Ft; R-808. C-895.
Cappy Ricks (Thomas Meighan). R-96; C-163. 5,926 Ft.
The Great Impersonation (George Melford Prod.). 6,658 Ft. R-693; C-759.
Experience (George Fitzmaurice Prod.). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Prod.). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.
Under the Lash (Gloria Swanson). 5,675 Ft. R-1077; C-47.

November.
Ladies Must Live (Tucker Production). 7,482 Ft.
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336.
The Call of the North (Jack Holt). 4,823 Ft.
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.
White Oak (William S. Hart). R-218; C-289.

BURTON HOLMES.
(One Reel Each).
Mexican Oil Fields.
In Batik Land.
Across the Grand Canyon.
Seville in Fair Time.
At the Wailing Wall.
Rural Java.
Santa Fe—The City Different.

PARAMOUNT MAGAZINE.
Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.
Hearts and Masks. R-209; R-159.
Dangerous Toys. R; Vol. 49, P-989.
Good-Bad Wife.

MONTE BANKS COMEDIES.
Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES.
(Two Reels).
After the Dough.
Two Faces West.
Meet the Wife. C-807.
Put and Take. R-808.

Serial.
Stars and Stripes. R-219.
Miracles of the Jungle.

CHESTER COMEDIES.
Snooky's Twin Troubles (2 Reels). R-830.

FIRST NATIONAL

The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 Ft.). R-641; C-803.
Peck's Bad Boy (Jackie Coogan). R-87; C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Golden Snare (Curwood Production). R-438; C-943.
Stranger Than Fiction (Katherine MacDonald).
Salvation Nell (Pauline Stark). R-234; C-395.
The Sign on the Door (Norma Talmadge). R-541; C-789.
Nobody (Jewel Carmen-Roland West Prod.). R-636; C-695.
The Child Thou Gavest Me (Stahl Prod.).
A Midnight Bell (Charles Ray). R-831; C-885.
Toonerville's Fire Brigade (2 Reels). R-880.
Wedding Bells (Constance Talmadge). R-930; C-397.
Serenade (R. A. Walsh Prod.). R-320; C-397.
Wife Against Wife (Whitman Bennett Prod.).
One Arabian Night (Pola Negri). R-574; C-759.
The Playhouse (Buster Keaton).
Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (2 Reels—Chaplin). R-574. C-895.
The Child Thou Gavest Me (Stahl Prod.). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-890; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.
The Oath (R. A. Walsh Prod.).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
Devotion. R-340; C-493.

THOMAS H. INCE PRODUCTIONS.
Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.

J. PARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS.
A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS.
Made in the Kitchen (Two Reels).
Call a Cop (Two Reels).
Love's Outcast (Two Reels—Ben Turpin). R-729.

J. L. FROTHINGHAM.
The Ten Dollar Raise. R-823; C-887.
Pilgrims of the Night. R-831; C-885.

CURRENT FILM RELEASE DATES

FOX FILM CORP.

SPECIAL.

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Thunderclap. 6,700 Ft. R-730.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM.

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE.

Beyond Price. R-326.

TOM MIX.

The Night Horseman. R-318; C-397.
Trailin'.
The Rough Diamond. R-217; C-289.

DUSTIN FARNUM.

The Primal Law. R-575; C-759.

BUCK JONES.

To a Finish. R-929; C-397.
Bar Nothing. 4,311 Ft. R-809.
Riding With Death.

WILLIAM RUSSELL.

Singing River. R-731; C-163.
The Lady from Longacre.

SHIRLEY MASON.

Ever Since Eve. R-732; C-49.
Queenie. 5,174 Ft. R-693; C-759.
Jackie.

TWENTIETH CENTURY BRAND.

Little Miss Hawkshaw (Eileen Percy). R-807; C-1023.
While the Devil Laughs. C-273.
Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-336.
The Jolt. (Murphy-Walker).
Whatever She Wants (Eileen Percy).

SERIALS.

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK.
(Two Reels Each).

The Sailor.
The Toreador. R-446.
The Chauffeur.

AL ST. JOHN SERIES.
(Two Reels Each).

Small Town Stuff.
The Happy Pest.
The Indian.

MUTT AND JEFF CARTOONS.
(One Reel Each).

Turkish Bath.
The Village Cut-ups.
A Messy Christmas.
Fast Freight.

SUNSHINE COMEDIES.
(Two Reels Each).

The Book Agent. 1,762 Ft. R-811.
Singer Midget's Side Show. 1,762 Ft.
One Moment, Please.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDWYN

What Happened to Rosa—L-4,143 Ft.; R; Vol. 49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-795.
The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 5,574 Ft. R; Vol. 49, P-469. C-695.
A Tale of Two Worlds (Gouverneur Morris Prod.). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 833.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Prod). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-203.
An Unwilling Hero (Will Rogers). C-789; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.
Be My Wife (Max Linder). R-750; C-163.

SEASON 1921-1922.

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love (4,979 Ft.).
Ace of Hearts (5,884 Ft.). R-94; C-219.
For Those We Love (5,752 Ft.).
Invisible Power (6,613 Ft.). R-494; C-759.
Dangerous Curve Ahead 5,551 Ft. R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47; P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.
The Face of the World. R-538; C-539.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

East Lynne. R; Vol. 49, P-415; C-R, P-469.
The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).

DIAL FILM CORP.

The Light in the Clearing (7,000 Feet).

METRO

Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-747; C-47.
Home Stuff. C-47; R-747.
Fine Feathers. R-847; C-493.
Over the Wire (Alice Lake). R-116; C-943.
The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
The Conquering Power (Rex Ingram Prod.). R-339; C-493.
Big Game (May Allison—6 Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake).
The Golden Gift (Alice Lake).
The Idle Rich (Bert Lytell).
The Fourteenth Lover (Viola Dana).

NAZIMOVA PRODUCTIONS.

Camille. R-446; C-539.

S-L PRODUCTIONS.

Garments of Truth (Gareth Hughes—Six Reels). R-209. C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes).

REX INGRAM PRODUCTIONS.

The Conquering Power. R-339; C-493.
Turn to the Right.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial. Charles Hutchison is star of "Hurricane Hutch." Fable).

Week of October 9.

No. 3 of Hurricane Hutch (The Millionth Chance).
Venus and the Cat (2-3 Reel Cartoon Fable). R-807.
Wings of the Border (Holman Day—2-Reel Drama).
Sweet By and By (Eddie Boland—1 Reel Comedy). C-811.
A Zero Hero (Gaylord Lloyd—1 Reel Comedy). R-811.

Week of October 16.

No. 4 of Hurricane Hutch (Smashing Through).
The Honor of Ramirez (Tom Santschi—two reel drama).
The Frog and the Ox (⅝ reel Cartoon Fable).
Didge Your Debts (Gaylord Lloyd, one reel Comedy). R-944.
Law and Order (Pollard, one reel Comedy).
The Skunk (Adventures of Bob and Bill, one reel).

Week of October 23.

No. 5 of Hurricane Hutch (One Against Many).
The Dog and the Bone (⅝ Reel Cartoon Fable).
The Flaming Trail (Tom Santschi—2 Reel drama).
Capturing Lions by Aeroplane (Major Allen—One Reel—Educational).
Late Hours (Eddie Boland, 1 Reel Comedy).
Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).

Week of October 30.

No. 6 of Hurricane Hutch (At the Risk of His Neck).
Fifteen Minutes (Pollard—One-Reel Comedy).
The Spirit of the Lake (Tom Santschi—Two-Reel Drama).
The Cat and the Monkey (Cartoon Fable—2/3 Reel).
Pistols for Breakfast (Lloyd Reissue—Comedy—One-Reel).

Releases for Week of November 6.

No. 7 of Hurricane Hutch (On a Dangerous Coast).
The Fox and the Goat (2-3 Reel Cartoon Fable).
Cupid, Registered Guide (Edgar Jones, 2 Reel Drama).
On Location (Snub Pollard—1 Reel Comedy).
The Custard Nine (Negro Comedy—2 Reels).
Just Dropped In (Lloyd Reissue—1 Reel).

Releases for Week of November 13.

No. 8 of Hurircane Hutch (Double Crossed).
The Heart of Doreon (Santschi-Two Reel Drama). R-219.
The Owl and the Grasshopper (2-3 Reel Cartoon Fable). R-219.

CURRENT FILM RELEASE DATES

Hocus Pocus (Snub Pollard—1 Reel Comedy). R-220.
Crack Your Heels (Lloyd Reissue—1 Reel).

Week of November 20.

No. 9 of Hurricane Hutch (Overboard).
Dangerous Dollars (2 Reel Drama—Edgar Jones).
Penny-in-the-Slot (1 Reel Pollard Comedy). R-336.
Little But Oh My (2 Reels—Truex Comedy). R-336.
The Woman and the Hen (2-3 Reel Cartoon Fable). R-335.
The Marathon (Lloyd—Reissue—One Reel). R-336.
Roping the Black Panther (Major Allen—Educational—One Reel).

Week of November 27

No. 10 of Hurricane Hutch (The Show Down).
The Joy Rider (Snub Pollard—One-Reel Comedy).
The Frogs That Wanted a King (2/3 Reel—Cartoon Comedy).
Back to the Woods (Lloyd Reissue—One-Reel Comedy).

PIONEER FILM CORP.

Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (15 Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

REALART PICTURES

The Magic Cup (Constance Binney). R-86; C-267.
Sheltered Daughters (Justine Johnstone). R-209.
Two Weeks With Pay (Bebe Daniels). R-541; C-699.
A Kiss in Time (Wanda Hawley). R-846; C-291.
The Land of Hope (Alice Brady). R-114; R-236.
Such a Little Queen (Constance Binney). C-589.
Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnstone). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-819; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C.-1023.

R-C-PICTURES

Nobody's Kid (Mae Marsh). R-322; C-695.
Beach of Dreams. R-541; C-189.
Black Roses (Sessue Hayakawa. R-88; C-149.
Salvage (Pauline Frederick). R-432; C-303.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (6 Parts). (Sessue Hayakawa). R-226; C-739.
The Sting of the Lash (Pauline Frederick). Six Reels. R-931; C-397.
Shams of Society (Walsh-Fielding Prod.). Six Parts.
A Wife's Awakening (Gasnier Prod.). Six Parts. R-94; C-397.
Moon Madness (Edith Storey). C-273.
The Swamp (Sessue Hayakawa) Six Reels. R-94; C-159.
The Barricade (Cabanne Prod.). Six Reels, R-807. C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218.
The Lure of Jade (Pauline Frederick). R-335.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.

The Girl from Nowhere. R-539; C-163.
Remorseless Love. R-827; C-49.
Handcuffs or Kisses. R-944; C-1023.

EUGENE O'BRIEN STAR SERIES.

Gilded Lies. R-878; C-387.
The Last Door. R-431; C-539.
Is Life Worth Living? R-541; C-49.
Clay Dollars.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.
The Fighter. R-830; C-163.
After Midnight. R-575. C-895.

SPECIAL PRODUCTIONS.

Red Foam (Ralph Ince Special). L-5,506 Ft. Vol. 49, P-192; C-163.
Who Am I? R-440; C-49.
Conceit (All Star).
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon).
The Highest Law (Ralph Ince).

REPUBLIC.

Man's Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Coxen and Ora Carew).
The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS.

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.

Poppy (Norma Talmadge).
Up the Road With Sallie (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

March—The Nut (Douglas Fairbanks) R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.

UNIVERSAL

JEWELS.

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R, Vol. 48-465.
No Woman Knows (7 Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.

JEWEL COMEDIES.

Roman Romeos (Lyons-Moran).
A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).
P. D. Q. (Lee Moran).
The Fox (Harry Carey).

SPECIAL ATTRACTIONS.

Action (Hoot Gibson). R-211; C-397.
Moonlight Follies (Marie Prevost). R-449; C-529.
The Rage of Paris (Miss Dupont). R-573; C-649.
Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,481 Ft. R-808; C-895.
High Heels (Gladys Walton). R-946; C-1023.
Nobody's Fool (Marie Prevost). 4,640 Ft. R-1076; C-47.
The Millionaire (Herbert Rawlinson). R-217; C-289.
Sure Fire (Hoot Gibson). R-93; C-159.

SERIALS.

Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.

WESTERN DRAMAS.
(Two Reels Each.)

The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Within (George Larkin).
Raiders of the North (George Larkin).
In the Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluejacket's Honor (Jack Perrin).
The Call of Duty (George Larkin).
Fair Fighting (Art Acord).

CENTURY COMEDIES.
(Two Reels Each).

A Week Off (Charles Dorety).
Brownie's Baby Doll (Brownie the Dog.)
Mama's Cowpuncher (Harry Sweet).
Sea Shore Shapes (Louise Loraine, Baby Peggy and Teddy).
A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).
A Nervy Dentist (Charles Dorety).
Around Corners (Brownie).

STAR COMEDIES.
(One Reel Each).

Whose Little Baby Are You?
Should Husbands Do Housework? R-693.
Should Husbands Mind Babies.
No Place to Live.
Should Stepmothers Trifle.
Paris, Please.
Back Stage.
Noiseless Valley.

SERIES.

The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH.

What's Your Reputation Worth? R-759; C-R 823.
The Single Track.
Moral Fibre. R-945; C-159.
Received Payment.

EARLE WILLIAMS.

The Silver Car. R-541; C-47.
Lucky Carson.
Bring Him In. R-1074; C-289.
It Can Be Done.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS.

Peggy Puts It Over.
The Rainbow.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN.

Where Men Are Men. R-450; C-529.
Steelheart. R-450; C-529.
No Defense.

LARRY SEMON COMEDIES.

The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.

The Riot.
The Mysterious Stranger.

SERIAL.

Breaking Through (Carmel Myers and Wallace McDonald).

CURRENT FILM RELEASE DATES

F. B. WARREN CORP.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue) (6 Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. R-217.
Moongold (Will Bradley) 3,175 Feet.
Our Mutual Friend, 7,698 Ft.
What Do Men Want (Lois Weber). 6,141 Ft.
Post Nature Pictures (Twenty-six Single reels).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS

The Lonely Heart (Kay Laurell).

ASSOCIATED PHOTOPLAYS

Western Hearts (Art Straton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.

The Fighting Breed (Snowy Baker). R-930; C-159.
The Jack Rider (Big Boy Williams). R-930.
The Vengeance Trail (Big Boy Williams). R-451; R-335; C-289.
The Shadow of Lightning Ridge (Snowy Baker). R-451.
The Better Man (Snowy Baker).
Western Firebrands (Big Boy Williams).
Fidelity (All-star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD

The Tell Tale Eye (Allen Russell).
A Knight of the West. R-93; C-159.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211.

EQUITY PICTURES

Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Charge It (Clara Kimball Young). R-848; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.

EXPORT AND IMPORT FILM COMPANY

Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.

Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS

The Heart of the North (Roy Stewart). R-208; C-649.

THE FILM MARKET

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE

(Reissues)

Bond of Fear (Roy Stewart).
Matrimoniac (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-93.

GRAPHIC

Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.

JANS PICTURES

Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

VICTOR KREMER

I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell).
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey-Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PLYMOUTH PICTURES, INC.

Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

PRIZMA INCORPORATED

Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION

Diane of Star Hollow. R-880, C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
The Lost Battalion (Six Reels).
Arabian Nights (Six Reels).
Cissy Fitzgerald Comedies (Two Reels).
Elephant Comedies (Two Reels).
Tricked (Two Reels).
Patsy's Jim (Two Reels).
The Rope's End (Two Reels).
Corporal Jim's Ward (Two Reels).
The Right Way. R-218.

REELCRAFT PICTURES

Sun-Lite Comedies

Hot Cakes.
Scream Street.
Lion Liars.

Mirth Comedies

(Two Reels Each)

Sweet Daddy.
Chick Chick. R-634.
Vacation.

RIALTO PRODUCTIONS

Holy Smoke (Funnyface). R-810.

RAINBOW FILM CORPORATION

A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS

Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

STOREY PICTURES, INC.

Shadowland Screen Review (Every two weeks).
Burlesque Photoplays (Elsie Davenport) (Once a Month). (2 Reels Each).

SUNNYWEST FILMS

Shadows of the Law (Fritzi Ridgeway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Reel Shorty Hamilton Westerns.

SONORA FILMS

The Twice-Born Woman. R-235; C-739.
Tradition. R-441; C-273.

TEXAS GUINAN PRODUCTIONS

Texas of the Mounted. R-1073.
Code of the West. R-94.

WESTERN PICTURES EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.

Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES PRODUCTIONS, INC.

(Featuring "Bill" Fairbanks)

Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WESTERN CLASSIC SALES COMPANY

(Two-Reel Dramas)

Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY

Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.

Hamlet (Asta Neilson). R-336.

CAPITAL FILM COMPANY

Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

KINETO COMPANY OF AMERICA, INC.

The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel.)
(Third Series)

Rio De Janeiro.
Kentucky Thoroughbreds.
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.

CHARLES URBAN'S MOVIE CHATS

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES CORP.

January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

NATIONAL EXCHANGES, INC.

Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS

The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.

The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

TEMPLE PRODUCING COMPANY

Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

RUSSELL PRODUCTIONS

Frank Braidwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

SACRED FILMS

The Bible. R-219.

WARNER BROS.

Why Girls Leave Home (Anna Q. Nilsson). R-216; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94.

PROJECTION

By F. H. RICHARDSON

A New Projector

The Amalgamated Photographic Manufacturers' Limited, London, England, is introducing to the motion picture industry of the United

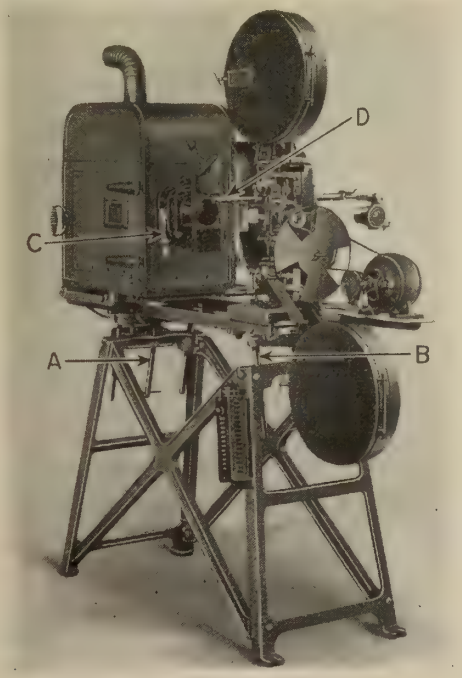


ILLUSTRATION 1
General view of Kalee Indomitable projector

States and Canada a new projector known as the "Kalee Indomitable."

We have examined this projector, and, while it departs, in several respects, from the accepted procedure followed by our own manufacturers, it is nevertheless a projector which deserves the careful consideration of both projectionist and exhibitor. The mechanical construction, we are bound to say, is beyond criticism. By this we mean that its mechanical fitting is about as nearly perfect as anything I have yet looked at. So true is this that when the projector is started running and brought up to normal projection speed by hand one can hardly hear it operating at all. When run by motor the only thing one hears is the hum of the brushes on the armature.

Figure 1 supplies a general view of the projector. The stand is of cast iron, and, as will be seen, is very rigid. The tilting of the projector is accomplished by means of threaded screw A and another similar threaded screw B, which cannot be seen in the illustration. By this arrangement it is quite possible to secure any desired angle of projection, either up or down. By means of these screws the projector, as a whole, may be either raised or lowered to suit the conditions. The lamp house is of heavy Russian iron with angle iron corners to which the metal is attached by means of copper rivets.

Unique Feature

A unique feature of the lamp house, and, we are bound to say a most acceptable one, is that the doors come clear to the bottom of the lamp house floor and an inch or more below. They simply butt up against the floor. Both these doors are hung on pin hinges and may be instantly lifted off, whereupon the floor of the lamp house may be swept or wiped off. This is an arrangement that will find favor with projectionists. The lamp is well constructed. It is simple and very rigid. It of course has all the usual adjustments, but instead of being pulled backward or forward, as a whole, by means of a threaded screw, it is pulled backward and forward by means of lever A, Figure 2.

The insulation of the lamp is excellent. The wire terminals, however, particularly the lower one, we do not especially fancy, unless they be protected by means of an asbestos heat shield placed over them. This, however, may easily be done, and we would strongly recommend to the company that it be done, because when the carbons have burned short the wire contact will only be about four inches from the arc. Therefore it will be subjected to considerable heat. With a heat shield, however, this objectionable feature would be removed and it may be further said that it would be a very simple matter for the projectionist, himself, to arrange a shield.

Figure 2 gives a general view of the lamp and lamp house interior. The lamp rack bars are 1 inch wide by 1¼ inch thick. The condenser is inside the lamp house but the whole casing unlocks by moving handle C, Figure 1, and swings outward on a hinge so that the condenser may be readily reached for the replacement of lenses. The lenses are carried in a steel ring almost exactly similar to the Preddy condenser holder, which through years of service has proven itself very satisfactory.

The center of the condenser may be brought very close to the aperture or it may be brought back to any distance that will be required in

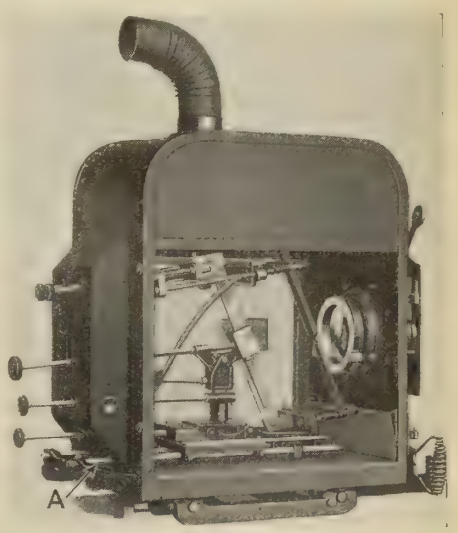


ILLUSTRATION 2
Showing the lamp house in detail

practical projection. There is an arrangement, by means of which the distance between the

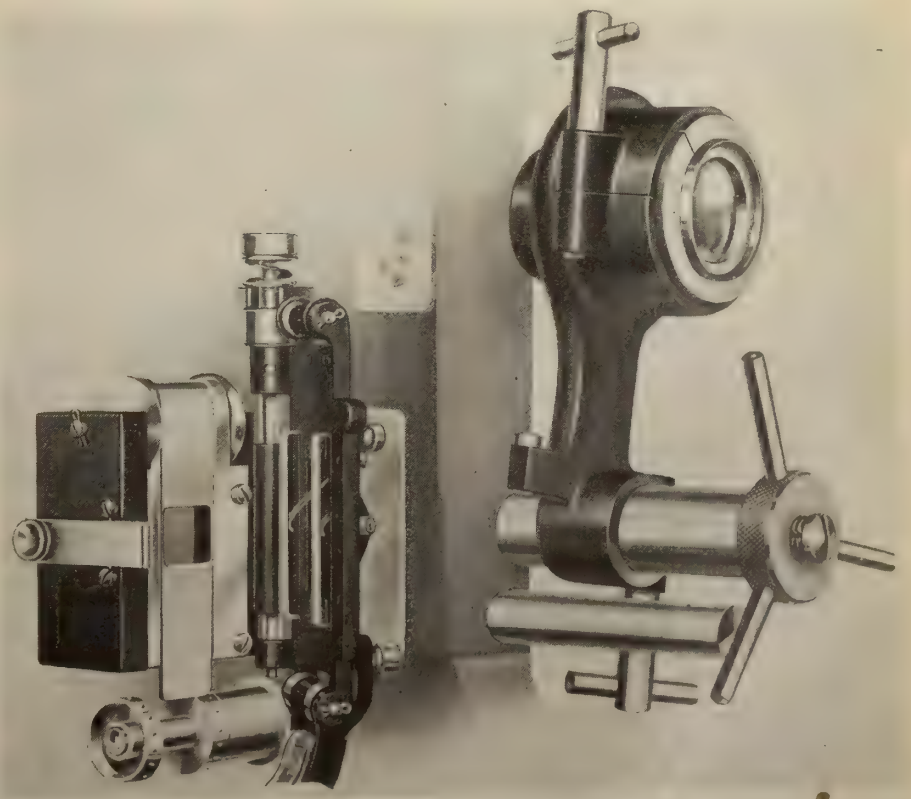


ILLUSTRATION 3
Details of aperture, gate, tension springs and lens

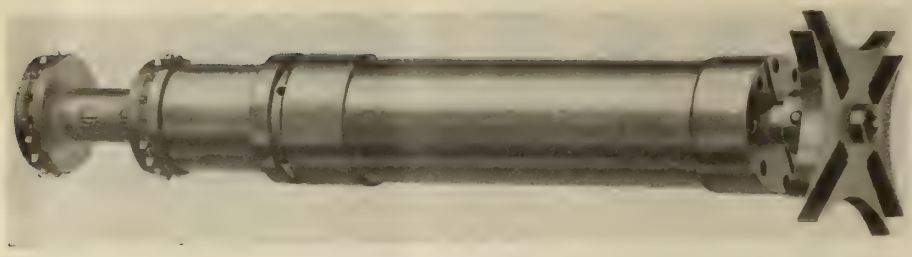


ILLUSTRATION 4
The intermittent sprocket, star shaft and bearing

collector lens and converging lens may be altered.

Attached to the front of the condenser cone is a metallic dissolving shutter which takes the place of and is a big improvement on the old style dowser.

The mechanism itself presents features which may or may not appeal to our projectionists. The gate swings on a hinge but it opens forward, or toward the projection lens which latter may be lifted up out of the way, if desired. It is in the raised position in Figure 3.

Figure 3 shows the details of the aperture, the gate, the tension springs and the projection lens very clearly, but remember that in viewing Figure 3 you are standing on the screen side looking towards the lamp house, the lens being swung up out of the way ready for threading. The tension springs have a 2½ inch bearing surface on the film. The tension spring is very flexible, but there is no tension adjustment, which is a proposition we have never agreed with and incidentally do not ever expect to.

Truth in the Charge

The company defends this proposition on the ground that where a tension adjustment is present the projectionist proceeds to jam it down as tightly as possible. We are bound to say there is a lot of truth in that charge, but we, nevertheless, hold that a tension adjustment is one of the things that is necessary in order to avoid damage to film.

The upper and lower sprockets are about 1⅞ of an inch in diameter. The projector passes eight pictures to each turn of the crank shaft.

D 1 is the framing handle, which sticks out on the working side of the mechanism just below and to the rear of the upper sprocket.

How Framing Is Accomplished

Framing is accomplished by means of sliding the entire gate, the lower sprocket, the intermittent and the revolving shutter and shaft up and down, the aperture remaining stationary. Frankly, we are not prepared to comment intelligently on this feature of the projector. It seems to us that one of the Edison projectors followed this plan, but it was quite a while ago and we do not remember it very well.

In regard to this particular thing we shall have to wait and see what we shall see, but it may be said that a great many of these projectors are giving satisfactory service in England, therefore, we should receive the plan with an open mind.

Figure 4 shows the intermittent sprocket, star shaft and bearing. The total unit is 7¼ inches in length. The star—get this gentlemen—the star is 2 inches in diameter, with a slot about 7/32 of an inch wide. The thickness of the star is approximately 3/16 of an inch. The intermittent sprocket is fastened to its shaft by means of two very substantial locking screws, the star being pinned on by means of a taper pin.

The Novel Feature

The cam is mounted on a 7/16 inch shaft, the driving pinion of which is integral with the shaft. The really novel feature of the cam, however, is found in its roller bearing, shown at figure 5. This roller is mounted on a heavy steel pin, which is itself made eccentric, in order that the manufacturer may accomplish a very fine adjustment when assembling the movement at the factory. Patents are now pending on this unique feature. This particular adjustment is not for the use of the projectionist. The intermittent runs in a substantial size oil well, or box of which B, figure 5 is the oil cup, and D figure 5 the drain. This is a very convenient arrangement, because, as often as is desired, the projectionist has only to remove part D in order to drain the oil well, whereupon he can re-fill it with fresh oil.

The revolving shutter shaft is almost directly below the aperture. The shaft carrying the revolving shutter slips into an opening in the end of the main shutter shaft, and is securely locked therein by means of a knurled nut working on a spring clamp, precisely the same as the clamp of a breast drill which holds the drills. It is an excellent arrangement, and one deserving of commendation. The main shutter shaft is substantial, and by this plan it is very easy to insert a shutter shaft of any desired length, so that the shutter can be placed any required distance from the lens.

The stereopticon slide carrier is of metal, and is so arranged that it automatically partly raises the slide out of carrier for normal. The gears are of ample dimensions. The automatic fire shutter is handled by a very simple governor arrangement.

The motor sets immediately over the lower magazine, as per figure 1. The driving belt is a round one, and there is a very simple idler arrangement, by means of which it may be tightened.

The take-up tension is of the friction disc type. It is driven by means of a shaft and steel gears—an excellent arrangement.

Taken as a whole, the "Indomitable" is a projector which will be viewed with a great deal of interest by our exhibitors and projectionists, to whom we commend it for careful consideration. There is in excess of $4,500,000 capital (paid in) behind the Amalgamated Photographive Manufacturers, Ltd., so lack of money will not keep the indomitable from success.

What They Think of You

Recently I sent to a Chicago manufacturer a sample of a press for removing intermittent sprocket pins and pressing the shaft out of the sprocket, suggesting that, it being a good, practical tool, not excessive in cost of manufacture, they make arrangements with its inventor to manufacture and sell it. I am just in receipt of a letter from the manufacturer, somewhat toned down excerpts from which read as follows:

Our experience in manufacturing devices to be sold to projectionists has been so very disappointing that we are discouraged, not to say disgusted, and are hardly willing to consider anything in the nature of a tool which can be sold to projectionists alone. I believe you will admit that, taken as a class, the projectionists seem to lack pride in the quality of their workmanship, the up-keep of the projection equipment in their charge and in the matter of gaining knowledge in their particular line of work.

This especially applies to the small towns. There are cases in large cities, and maybe in small cities and towns also, where an occasional projectionist is possessed of a very good outfit of tools, and the like, to assist him in producing better results and in taking care of emergencies.

My belief is that the number of projectionists who would purchase a tool of such construction and cost as the one in question would be so small that it probably would not pay us to tool up for its production.

It may be that you, with your more intimate contact with projectionists, could inform us as to whether the men in projection rooms are yet sufficiently advanced to appreciate such a device, and appreciate it to the extent of buying it. If it is your honest opinion that this is the case we would be glad to make the experiment.

There, gentlemen, you see what manufacturers who have tried producing tools for the projectionist think. I replied to the effect that I could not possibly take the responsibility of advising them. But this much I will say: up to date I know of no manufacturer who has made really good tools exclusively for the projectionist who has placed the tools and their merits before the projectionist in any adequate way. I do believe that while there is much of truth in what this man says, still there are now quite enough really progressive men who think enough of their profession and their work to purchase a good outfit of tools, provided they know where they may be had.

I am myself seriously considering the proposition of getting together a few special tools, and either selling them direct or else having some dealers sell them.

There is a need for them, and there is a sale for them, too. The tool in question would be a bit costly, but it would nevertheless be an excellent investment, and would last a life time.

The fact of the matter is there are but few special tools the projectionist has need for, and up to date all "tool outfits" we have seen for projectionists have been sadly lacking. They have not been, as a whole, outfits I could recommend, though some of them have contained items of real worth.

I would like to have suggestions from our readers as to just what tools of a special nature they have felt the need of. Will you let me hear from you on that point?

Parkersburg, West Virginia

From William A. Pahl, projectionist, Hippodrome Theatre, Parkersburg, West Virginia, comes the following:

Dear Sir and Friend: Just a few lines from this city of 20,000, where the department is read by at least two motion picture projectionists. And we certainly have very much to be grateful to it for, because without

ILLUSTRATION 5
Detail of the roller bearing cam

it we would be at sea, and that too without a rudder.

May I ask a question? Suppose you had ten sixty watt lamps to be connected in one circuit. What is the simplest way to find the required amperage?

Parkersburg has five theatres, viz.: The Strand (pictures), the Hippodrome (pictures), the Camden (legitimate), the Lincoln (pictures) and the Auditorium, which is closed. The Hippodrome is a vaudeville house, but for the present is running pictures.

Could you tell me the name of the theatre completed in Baltimore in the spring of 1921?

Replying to your last query first, I cannot. Write G. Kingston Howard, 419 East Baltimore street, Baltimore, inclosing a stamped, self addressed envelope. Tell him I suggested you write him. He can and will give you the name of the theatre.

As to the Lamp Matter

As to the lamp matter, ten sixty watt lamps operating on 110 volt lines would take as many amperes as the total voltage (110) is contained times into the total wattage. In this case it would be 60x10=600 and 600÷110=5.45+.

Your lamps would therefore use about 5.5 amperes of current. Remember that volts times amperes equals watts, therefore watts divided by volts equals amperes and watts divided by amperes equals volts. Examining table on page 42 of handbook you will see that No. 16 R. C. wire is rated at six amperes, so you would be all right with No. 16.

As to your kindly feeling toward the department, well while I am gratified to know you think well of it, still, after all its only excuse for existence is the good it has done and, let us hope, can still do.

Concerning Austria

K. W. Heddesheimer, Motion Picture Projectionist, New York City, writes thusly, concerning an article in October 29 issue.

In volume 92, No. 9, issue of the Moving Picture World I see, in the Projection Department, an article or a letter from Leo Gratzer concerning conditions in Austria.

This article surprised and interested me greatly, especially as I returned from Vienna, Austria, only two weeks ago.

Was there on a visit. Was in Vienna (Town of Songs) four months, and enjoyed it, you may bet on that.

Prohibition has not yet "arrived" there and I hope and believe it never will. Austria produces much wine, which brings to the state treasury a great amount of money each year. Vienna is one of the big towns of the world of today where the foreigner may have a maximum of comfort for a minimum of money.

There are many Kino theatres, a goodly percentage of them in store rooms. They are doing a good business. The projection equipment is very good. Projectors are mostly Erneman (Dresden) and Pathe, which will compare favorably with those made anywhere in the world. The arc lamps of these projectors are of very rugged rigid construction.

Three-Carbon Lamps

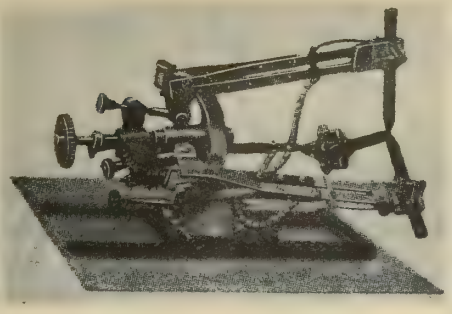
Where alternating current is used the lamps have three carbons, set at 120 degrees from each other. These lamps give an excellent, steady light. Inclosed you will find a leaf from a year book, "des Filmboten," which shows the general construction of such lamps.

Concerning the matter of your going to Europe, you will enjoy the trip, as there is an enormous field for you there. Central Europe, especially the mountain land, has marvelously beautiful scenery, but don't leave the motorcycle behind, because the best things lie off the railroads; also at present the roads are not in good condition.

I, for one, shall certainly be an anxious and extremely interested reader of the articles you send back when you go over there. I wish you all kinds of luck on the trip. Should you visit Vienna you will have no trouble with language. There are plenty of German-Americans there. There is an excellent chance to build up a good business in films, condensers, projection lens and electrical equipment over there.

As to chance for business, why that is up to those who are in business. If I go over the Big Pond I shall go to look-see at projection, and the one thing I regret is that I shall be unable to address the projectionists of any land except England, Scotland and Ireland. Yes, granted I will always find some one to talk to. Still what I want to do is address the men as a whole, and try to arouse their interest in projection as a profession.

Well, anyhow, friend Seddesheimer, I've not gone yet, and maybe I never will, though I shall too, if I can. It's largely a matter of the cost of such a trip as I want to make if I go, and I'm not a millionaire, as some seem to imagine I am.



A THREE-CARBON LAMP
From illustration furnished by Mr. Heddesheimer

NOTICE

Equipment—
Manufacturers and Dealers

The 4th Edition (25000)

of

F. H. Richardson's HANDBOOK

is going to press about

Dec. 1st, 1921

The new 4th edition of the Handbook will contain more than 800 pages of technical matter — 100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

MOVING PICTURE WORLD
Murray Hill 1610 516 5th Ave., N. Y. C.

NO PROJECTION ROOM

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PRICE 50 CENTS STAMPS

Order Them Today

Why It Shoots

R. L. Corbin, Projectionist, Chester, Pa., asks me to go after the M. P. World circulation manager as he is not getting his paper the past two or three weeks, which same request has been complied with, and the C. M. duly and properly gone after.

Friend Corbin then asks:

What is it causes my arc to shoot right at the dowser for the first two or three minutes after striking it. There is a hole burned through the dowser from center to top and I cannot keep the collector lens from cracking.

Use 70 amperes, 110 volt. D. C. Use 6.5 collector and 7.5 converging lens. Distance center condenser to aperture about 16 inches. Crater is 3.25 inches from face of collector lens.

No Data on Carbon Sizes

You have given me all necessary data except size of carbons. It is the nature of the brute to have the gas flame "shoot out" forward when the arc is first struck.

Cannot tell you exactly the reason why, but so it is. Maybe the condition is aggravated by using a too small carbon. You should have a ¾-inch upper, with the size lower recommended by manufacturer of whatever carbon you use.

Get you some sheet asbestos, about ¼ inch thick, which may be had at any good hardware store, and cover the face of your dowser with it, riveting it in place with iron rivets placed near edge of dowser.

As to Condenser

As to the condenser, I am not sure, but think you ought to either have two 7.5 lenses, set so the apex of their curved surfaces are not more than 1-16 of an inch apart (you would better have a 6.5 and an 8 inch lens, but the latter would be hard to get), or a 6.5 meniscus and an 8.5 or a 9 inch bi-convex, spaced the same way.

This will put your arc a bit further from the lens, which is not necessary if you can keep the collector lens from breaking with it 3.25 inches from crater, but I doubt that with 70 amperes.

If you use either the two 7.5 or the meniscus bi-convex combination, then pull your lamphouse further away from mechanism, until you get a reasonably sharp spot of the size you consider best for working. If better advice can be given I will ask John Griffith to supply it.

To Clean Film

Arthur D. Gans, Baltimore, Md., inquires:

Can you supply information as follows: Have two reels of film which is very dirty. I want to clean them by hand.

What sort of cloth or cotton should I hold in my hand while pulling the film slowly through; also what kind of preparation should be used on the cloth?

I know I can get films cleaned in New York City; also I know of cleaning machines, but I have the spare time and want to do the work myself.

Wood Alcohol Will Curl Them

A good grade of cotton (or is it "canton") flannel is best—the sort that is wooly on one side. I cannot advise you as to a preparation. Wood alcohol will do it, but it makes the film curl badly, hence cannot be recommended. I believe there is a liquid, but I cannot recall its name. Can and will some of our readers supply it? Send it direct to the inquirer, 668 West Lexington street, or to the projection editor, or to both, if you will.

Announcement Slides

Richard M. Moll, Principal of Schools, Robelsonia, Pa., inquires as to where he can get information as to how to make typewritten slides, and materials for making them. The slides are to be used in educational work.

He should write Radio Mat Slide Company, 121 West Forty-second street, New York City.

Better Equipment

Conducted by E. T. KEYSER

Why the New Model Automaticket Seller Is a Stem-Winding Wonder

WHEN the Automatic Ticket Register Corporation started out to improve its Automatic Seller and Register, it had a mighty hard record to beat—it's own. But it has succeeded and, having examined the new models, I am impressed with the fact that they are stem-winding wonders and as far in advance of the types which they succeed as were those in advance of the old method of vending tickets by hand.

In the first place the new models have a clear deck for change-making and the face plate is absolutely flush with the exception of the tiny self-closing trap doors through which the tickets emerge. The little operating studs by which the tickets were issued have been superseded by keys resembling those of a typewriter and as easy to operate by the touch system after a little practice.

And these keys instead of obstructing change-making are now located on a shelf dropped below the level of the face plate where they are more convenient to the ticket seller.

Another Great Improvement

Another great improvement consists of the substitution of one sturdy mechanism, operating all denominations of tickets for the individual mechanisms heretofore used. This simplification of the machinery permits of the installation of heavier and better wearing parts and reduces the liability of derangement due to wearing of delicate parts and bearings.

Each denomination of ticket is kept separately in a removable metal magazine which may be slipped instantly into place or easily removed for refilling.

The new model is so arranged that the threading of the ticket is an absolutely simple process and requires but a few seconds of time.

The cabinet containing the ticket magazines is under lock and key and the counting machine keeps an automatic record of every ticket passed out and also of its denomination.

The ticket cutter has been improved into a sturdy shear-like device which may instantly be removed for sharpening or replacement when dull and which permits the substitution of a new part, when desired.

Raising the face plate instantly permits access of the cutting and vending mechanism.

A Trouble Saver

To the right of the keyboard is a control lever which permits of the current being switched to the motor and the motor being started without issuing a ticket.

This obviates any danger of tickets being issued by an attendant endeavoring to ascertain that the motor is working.

There are but two parts of the apparatus not built by the makers, and these are the Veeder counters for each denomination of ticket and the Robbins & Myers motors which operate the new model machine.

The Class 500 is built in four sizes; type 502 issues two different denominations of tickets, type 503 issues three different denominations of tickets, type 504 issues four different denominations and type 505 issues five different denominations of tickets.

Providing for Expansion

A particularly attractive feature of the new model lies in the provision which it makes for the increase in number of denominations of tickets when desired.

The face plate for machines vending two and three different denominations of tickets are identical in dimensions and that for the four and five vendings are also uniform in size.

It will thus be seen that when an exhibitor desires to change from a two to a three denomination machine or from a four to a five, a larger machine may be substituted for a smaller without any additional cutting or fiting.

In this connection, it will be interesting to note that, realizing the value of space in a ticket booth, the Automatic Ticket Register Corporation has kept its face plates down to a minimum in size, and by eliminating obstructing keys, has made every square inch of its surface available for handling change.

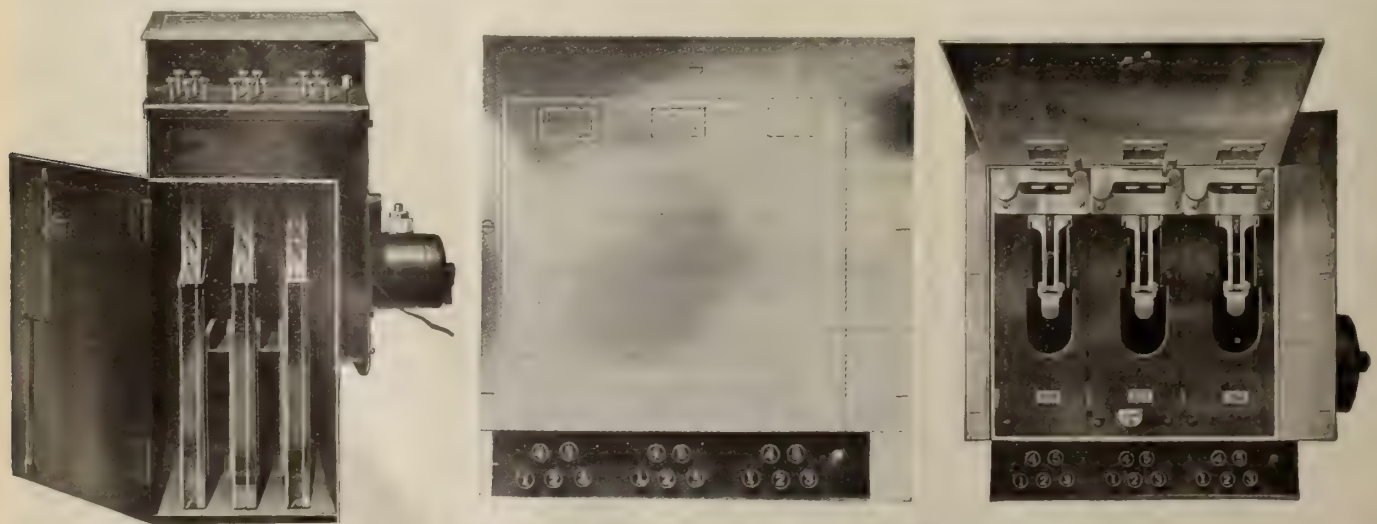
The Automatic Recording System takes count of every ticket sold and gives the exhibitor an absolutely accurate accounting of his admissions at any time, without letting anyone else in on the secret.

The Automatic Ticket Register Corporation is to be complimented upon having accomplished a task that looked well-nigh impossible—that of so greatly improving upon all previous models of its ticket-selling machines.

3,600 Seat Theatre Is Planned for Cincinnati

Rumors that another new theatre is to be added to Cincinnati's already large colony of motion picture houses, which have been going the rounds in Cincinnati theatrical circles recently, were verified last week by Attorney Ben Heidingsfeld, who represents the B. F. Keith's interests in Cincinnati. According to Mr. Heidingsfeld the Keith interests have had under consideration for some time the erection of such a theatre with an approximate seating capacity of 3,600.

An option on the property owned by the Famous Players-Lasky Corporation, which is an L-shape proposition surrounding the Wig-



THE NEW MODEL AUTOMATICKET SELLER

At right, complete machine for three denominations of tickets, with door open to show the three magazines. Note the dropped key-shelf. Centre, the smooth, flush-face plate and the plainly numbered keys. At right, face plate lifted to show ticket-cutitng mechanism and the Veeder counters

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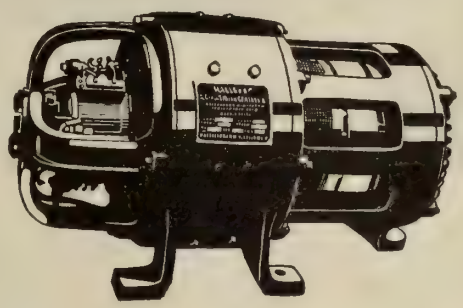

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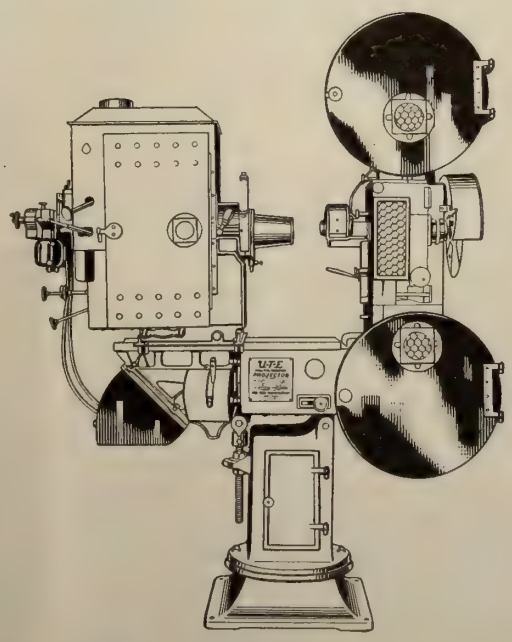

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EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM

gins Block at Fifth and Vine streets has been secured and it is hoped that the preliminary negotiations may be concluded in the near future, Mr. Heidingsfeld stated.

It is stated that the new property will have involved an investment of approximately $2,000,000 when the theatre is completed. Plans for the proposed theatre have already been submitted and carefully gone over. There will be an office building in connection with the theatre, having a frontage of 120 feet on Vine street and 60 feet on Fountain Square, the heart of the business district of the city. Rapp and Rapp, architects, of Chicago, which firm designed the Palace Theatre, Cincinnati, and the new Keith building, Dayton, Ohio, have submitted the plans for the proposed new motion picture theatre.

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THE NEW KENTUCKY THEATRE

Louisville's new nine-hundred-seat picture house as viewed from rear of auditorium

Switow's Experience with Twenty-nine Houses Went Into Planning the Kentucky

THE Kentucky Theatre, recently opened in Louisville, is owned and operated by the Modern Amusement Company, a Kentucky corporation with a capital stock of $150,000, of which the officers are M. Switow, president; Fred Levy, vice-president; Lee Goldberg, secretary; S. J. Switow, treasurer, and H. R. Switow, manager.

The house is located on Fourth street, between Chestnut and Broadway, a short distance south of the present retail trade center of the city. As this district is gradually moving southwards on Fourth street, however, it will not be a great while before the new theatre will find itself situated in the midst of the high-class shopping area and will enjoy the advantages of this thoroughly desirable location for an indefinite period.

The house fronts for fifty feet on Fourth street, the street frontage being taken up by the vestibule and a store to the right of the entrance, with a depth of two hundred and five feet. Of this depth eighty-five feet is occupied by the vestibule, lobby and foyer. The auditorium is of the rectangular one-floor plan fifty by one hundred feet in dimensions, and has a seating capacity of 900.

Seating Is In Three Sections

The seats are arranged in three sections, the main center section containing twelve chairs in each row, and two side sections with six chairs each to the row. The chairs are spaced thirty-two inches back to back, and the aisles are of ample width to permit easy and rapid ingress and egress.

The seats are of the latest improved type, with the woodwork finished in silver grey, and upholstered with Copenhagen blue leather on both back and spring cushions.

The sage is of the small prologue type, eight feet in depth by thirty feet in width and is not arranged for theatrical performances. It has a beautiful velour drop for the entire front, which harmonizes with the general color scheme of the auditorium. The screen is thirteen feet 6 inches by eighteen feet.

The theatre is lighted by indirect lighting system, using colored lights diffused through an art glass ceiling, and is equipped with a Style 50 Photo Player, built by the American Photo Player Company.

Ventilation is provided by a ventilating plant, having two large blowers with a capacity of 75,000 cubic feet per minute. With this system it is possible to change the air throughout the entire theatre every minute.

The interior architecture is Italian throughout, and the decorations are carried out in handsome putty shades, rose and blue. All doors and other openings are draped with blue and rose velour, producing a rich and luxurious effect not often equalled even in much larger and more pretentious houses.

The vestibule and lobby are finished with imported Italian marble, and in the center of the lobby there is an elaborate chandelier, and

Battery of Simplexes

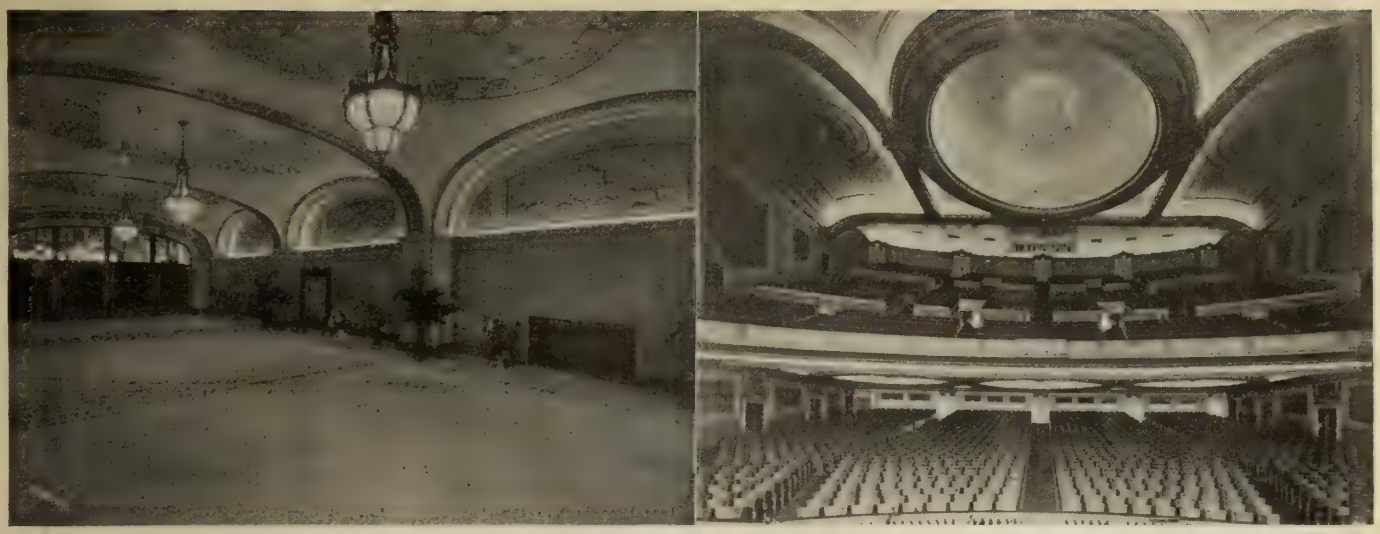
The projection room is ten by twenty feet, with a motor generator and switch room twelve by fifteen feet in dimensions adjoining. The throw from the lens to the screen is one hundred and twenty-five feet. The projection room is equipped with two Simplex machines, and the motor generators are of the General Electric 70 ampere type. An electrical re-wind arrangement is used and all machines have Peerless arc controls.

The ticket booth is located in the center of the vestibule and has the latest improved mechanical equipment, such as change makers and ticket venders, and the doorman is provided with a Newman automatic ticket chopper.

The building is of concrete, brick and steel construction entirely, is strictly fireproof throughout, and cost $150,000 complete. It has seven six-foot exits, and is provided with all of the standard fire extinguishing apparatus required by the state laws.

Ladies' Rest Room is a Feature

A tastefully furnished ladies' rest room is one of the features of the house, and no detail



TWO INTERESTING INTERIOR VIEWS OF THE NEW HENNEPIN THEATRE, MINNEAPOLIS
At left, the hundred-foot lobby, showing the doors leading to foyer. At right, the auditorium and balcony seats as seen from the stage

necessary to the comfort and convenience of its patrons has been overlooked.

The theatre is conducted on the popular price schedule, the prices being 20c for adults and 10c for children. It is the purpose of the management to furnish the best pictures that can possibly be shown at these rates. The films exhibited include some first run pictures, but the majority are high class specials which have previously been shown at higher priced houses, and usually appear here within six to eight weeks after their first production. The pictures shown include those of the First National Famous Players, United Artists, Educational, Fox, and Standard Film Companies.

The Kentucky is the thirtieth moving picture house built by Mr. Switow during his theatrical career, and embodies all of the highly desirable features developed in the course of his long experience. It is conducted under his personal direction, with the detailed management in charge of his two sons, S. J. and H. R. Switow.

The policy of the house differs from that of any other in the city, in that it has adopted the plan of keeping the theatre light during the performances. This unique feature is accomplished by means of the unusual lighting arrangement, which consists of an art glass ceiling through which colored lights are steadily diffused, thus making it possible to secure almost any shade or tint desired to produce the most artistic effects.

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Unobstructed View, A Nursery and An Elevator Are Hennepin Features

THE new Minneapolis Hennepin, Junior Orpheum Circuit, which opened its doors Sunday, October 16, cost approximately $1,200,000. The building was started nearly a year ago, and it is said to be one of the biggest construction jobs undertaken in the Northwest since the war.

A feature of the building is that the theatre proper is more than one hundred feet distant from the entrance, on another street, Hennepin Avenue is the principal theatrical street here, but as space was not available to build a house of the desired size facing on Hennepin, property was obtained on the next street, backing up to the Hennepin property. However, the entrance had to be on Hennepin, so the Orpheum people leased a thirty-two foot frontage and built a lobby one-hundred feet long, leading to the theatre. The one-way traffic system is used, with all the exits on a side street.

Elevator for Patrons

The seating capacity is slightly over 2,900, with 1,600 seats on the lower floor and approximately 1,300 in the balcony. The Hennepin boasts of the first elevator in this territory and Manager Phelps says it is one of the most popular features of the theatre. It carries twenty persons at a trip and the head usher lets them off at the first, second or third entrance level, according to the number of vacant seats.

There is also an elevator back stage for the artists, and a lift from the animal room to the stage. There are seven stories of dressing rooms, designed and furnished in the most up-to-date way, for the convenience and comfort of the performers and there is a comfortable lounge room, provided with chairs, writing tables, magazines and a telephone.

A feature which evokes favorable comment from women patrons is the nursery and children's playroom on the second floor. Fully equipped with cribs, small chairs and tables, books and toys and with a motherly woman in charge, it promises to become very popular.

The interior walls are decorated in panels giving a tapestry effect. Delft blue and old gold are the predominating colors, although rose petal red and ivory are also used. The floor of the lobby and foyer is of art marble.

An Unobstructed View

The ceiling is suspended from huge steel girders, while the balcony is suspended by a cantilever design, thus eliminating the necessity of posts.

Simplex projectors are used in the projection room, from which there is a throw of one hundred and sixty-five feet. There is also a stereopticon in this room but the spot lights are built right in the face of the balcony and are handled from back stage.

A cove indirect lighting system, with concealed reflectors, centered in a handsome gilded dome, lights the auditorium. Gaudiness and freakishness in lighting have been avoided for the sake of patrons and not a light is visible to the audience inside the whole building.

The lighting system is controlled by two giant switchboards back stage, which are interchangeable. While one act is in progress, the lights for the next act can all be set on the other switchboard, and as both boards are controlled by one master switch, the electrician's task is comparatively simple.

Steam Heat and Water-Cooler Air

Steam boilers form the main part of the heating system. The heat of the building is controlled by an automatic temperature control system.

The ventilating system is very efficient. The air is water cooled by water from an artesian well, eight hundred feet deep underneath the building and a refrigerating system, with one hundred and twenty-five ton capacity is an added feature.

A pipe organ supplements the thirty-five piece orchestra. Despite the fact that the building

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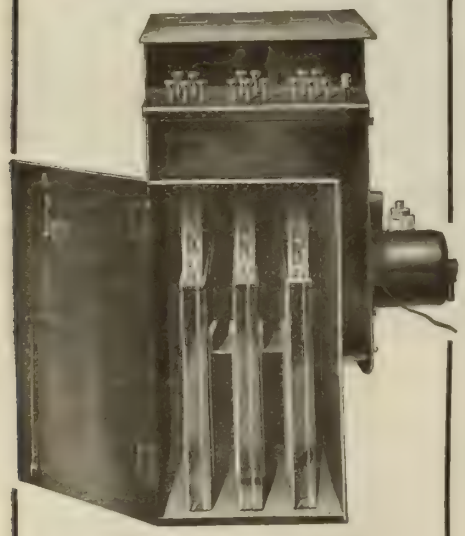

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Also make Flashers, Small Motors, etc.

is of fireproof construction, and that the one way entrance and exit system make it possible for the building to be emptied in three minutes or less, a sprinkler system has been installed to make it doubly safe.

Newman Is Busy

The Palace Theatre of Cincinnati has purchased the first of the new electric ticket choppers made by the Newman Manufacturing Company of Cincinnati.

Other recent purchases which reflect the popularity of their products are reported by the Newman folks:

Sorg Opera House, Middletown, O., velour-covered rope rails; Pyam Theatre, Kinsman, O., rope rails and brass ticket-office railing; Macomb Theatre, Mt. Clemens, Mich., brass railings, easels and door hardware, bulletin boards; Lyric Theatre, Cincinnati, O., brass lobby rails and door hardware; Pendrola Theatre, Lockland, O., brass poster frames; Majestic Theatre, Camden, S. C., orchestra pit railing; Palace Theatre, Cincinnati, O., five special brass frames, door hardware; Variety Theatre, Cincinnati, O., brass poster frames and ticket chopper; Orpheum Theatre, Tulsa, Okla., two illuminated announcement boards; Ideal Amusement & Investment Co., Asheville, N. C., sidewalk marquee.

Where to Get Them

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Porum, Oklahoma.

Can you inform me where I can secure a very compact 32-volt cylinder organ with several tunes on one cylinder?

Or a hand organ that will stand hard use?

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Write G. Maserati & Co., 92 New Chambers street, New York.

Wants Duplex Springs

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Where can I get seat raising springs, raising two seats at once.

DB. G.

Try Duplex Safety Opera Chair Spring Co., Hamilton, Ont. We understand that this concern outfitted the seats of the Shea Circuit with this type of spring.

Wants Press and Outfit

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Can you give me the name and address of some firm dealing in small printing presses and outfit suitable for moving picture work.

Thanking you for this information, I am,

Very truly yours,

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The Kelcey Press Company, of Meriden, Conn., and the American Type Founders Company, of New York City, who have branches in most of the principal cities, can fix you up with press and type respectively.

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The compensarc can be installed next to the projection machine within easy reach of the operator. Its design is compact, substantial and simple.

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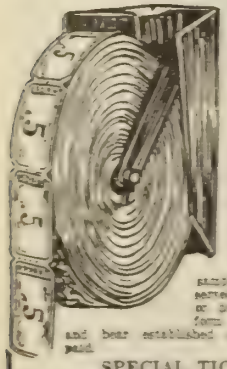

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Exhibitors Supply Co. Report Simplex Sales

The Exhibitors Supply Company, Inc., of Chicago, exclusive distributors of Simplex products, reports the following sales of Simplex projectors within the last sixty days:

Elgin State Hospital, Elgin; Princess Theatre, Quincy; Keystone Theatre, Chicago; Majestic Theatre, Bloomington; Peerless Theatre, Kewanee; Harmony Theatre, Chicago; White Palace Theatre, Chicago; Tivoli Theatre, Marion; Star Theatre, DeKalb; Apollo Theatre, Belvidere; Plaza Theatre, Galesburg; Community House of Motion Pictures, Winnetka; Corrington and Sun, Clinton, and the new Chicago Theatre, Chicago; all of which are located in the State of Illinois.

Simplex Projectors were also installed in the University of Notre Dame, Notre Dame, Ind., and the Oliver Theatre, South Bend, Ind., by the Exhibitor Supply Company.

Smith Changes

Earl D. Smith, formerly branch manager for the Argus Enterprises Inc., has joined the Salt Lake Theatre Supply Company. Mr. Smith will act in the capacity of sales manager.

Picture Theatres Projected

LOS ANGELES, CAL.—Immanuel Presbyterian Church will erect building, to include moving picture theatre, to cost $250,000. Address H. W. McIntyre, chairman Financial Committee.

MILFORD, DEL.—Plaza Theatre in course of construction is to be completed by Christmas. Structure represents investment of $100,000. Address owner, R. E. Lewis, Middletown.

WILMINGTON, DEL.—Visual Text Book Publishers, Inc., has been organized with $100,000 capital to produce motion pictures for visual education, etc.

ROGERS PARK, ILL.—Louis Zahler and Vernon C. Seaver have plans by Henry L. Newhouse, 4630 Prairie avenue, for theatre to be erected at Howard street and Malvern avenue, with seating capacity of 3,000.

ROCHELLE, ILL.—Fred Hope, Belvidere, has leased building on Cherry avenue for moving picture house.

FORT WAYNE, IND.—Michael E. Hanley has purchased a site at Fairfield avenue and Poplar street for erection moving picture theatre.

OSWEGO, KANS.—N. W. Houston, Columbus, has purchased Reel Picture Theatre and leased Grand Theatre.

BALTIMORE, MD.—Irvington Theatre Company, Inc., 731 Munsey Building, has plans by Oliver B. Wright, 1101 Munsey Building, for brick and stone theatre, 40 by 140 feet, to be erected on Frederick avenue, to cost $70,000.

GRAND HAVEN, MICH.—Charles L. Davis has been appointed manager Rivoli Theatre.

MT. CLEMENS, MICH.—Herbert L. Weil has taken over management Macomb Theatre.

GREENFIELD, MO.—Mrs. C. L. Smith has sold moving picture house to C. B. Hudson.

KANSAS CITY, MO.—Fred Farwood has purchased Imp Theatre from Henry Beebe. House will reopen soon.

ST. LOUIS, MO.—N. Koplar, 5511 Pershing avenue, has plans by J. T. Craven, 906 Century Building, for one-story brick fireproof film exchange, 85 by 123 feet, to be erected on Olive street between Leonard street and Channing avenue, to cost $50,000.

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FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

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MISCELLANEOUS

BARGAIN!—TWO STEEL film cabinets. Also other office furniture. All in good condition. 158 West 45th Street.

DESK ROOM WITH VAULT space for 25 reels TO LET in 729 Seventh Avenue, city. Box 232, Moving Picture World, New York.

VENTNOR, N. J.—P. M. Lewis, care Bijou Theatre, Atlantic City, will erect two-story brick theatre, store and apartment building, 76 by 105 feet, at Weymouth and Ventnor avenues.

WEST ORANGE, N. J.—Richard H. O'Crawley will erect new theatre, with seating capacity of 1,500.

NEW YORK, N. Y.—J. Clarence Davis has plans by Eugene De Rosa for one-story theatre to be erected at southwest corner Walton and Burnside avenues, to cost $100,000.

ST. JOSEPH, MO.—E. J. Peskay, owner Penn Theatre, has been made manager Crystal Theatre.

JERSEY CITY, N. J.—States Theatre Corporation, Sinisi Building, has plans by P. A. Vivaritas, 110 Fourth street, Union Hill, for three-story brick and concrete theatre, store and office building, 94 by 176 feet, to be erected at Monticello and Harrison avenues, to cost $500,000.

TRENTON, N. J.—Contract has been let for interior alterations to moving picture theatre at 129 East State street, owned by Novius Brothers.

ARVERNE, L. I., N. Y.—J. P. Powers, Rockaway Beach, L. I., is preparing plans for one and two-story brick and reinforced concrete theatre, store and apartment building to be erected at Alexander avenue and Boulevard, to cost $45,000.

NEW YORK, N. Y.—Stadium Purchasing Corporation has leased moving picture theatre recently completed at Third avenue and 119th street, costing $100,000, to Third Avenue and 119th Street Stadium Corporation for ten years at annual rental of $15,000.

NEW YORK, N. Y.—Ogden Amusement Company, 186 West Fourth street, has plans by Eugene De Rosa, 110 West 40th street, for two-story brick and terra-cotta theatre to be erected on Ogden avenue, to cost $100,000.

ROCKAWAY BEACH, L. I., N. Y.—Jacob Goldberg has plans by Joseph P. Powers for two-story theatre and store building to be erected at Beach 116th street, to cost $30,000.

ST. MARYS, O.—Thomas Broad will remodel moving picture theatre.

TULSA, OKLA.—C. Kabatsky is preparing plans for erection business block, including large moving picture theatre at 15th and Peoria streets, to cost $75,000.

MUNCY, PA.—J. F. Fahnestock has plans by F. Arthur Rianhard, Masonic Temple Building, Williamsport, for one and two-story brick and hollow-tile moving picture theatre and apartment building, 39 by 120 feet.

NEWBERRY, PA.—George A. Mears, 707 Diamond street, has plans by F. Arthur Rianhard, Masonic Temple Building, Williamsport, for one-story brick or hollow-tile moving picture theatre, 60 by 72 feet.

WILLIAMSPORT, PA.—George H. Bubb contemplates making improvements to one-story brick theatre at 221 Pine street.

BRECKENRIDGE, TEXAS.—Texas Theatre has opened.

FORT WORTH, TEXAS.—Princess Theatre has been opened by Edward Slade.

ROCKDALE, TEXAS.—C. W. Matson, Dallas, has purchased Dixie (moving picture) theatre. House will be renovated and other improvements made.

VICTORIA, TEXAS.—Albert Harrison has been appointed manager Queen Theatre.

DANVILLE, VA.—Southern Amusement Company will erect theatre on Main street, to cost $100,000.

HUNTINGTON, W. VA.—Palace Theatre Company will erect two-story concrete block theatre, 110 by 40 feet.

NEW BEDFORD, MASS.—Whaling Film Corporation has been organized with $200,000 capital to produce whaling subjects, etc.

NEWARK, N. J.—Morris Horwitz will erect new theatre on Elizabeth avenue, South Clinton square.

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CLAY CENTER, NEB.—Claude Smith, Malvern, Ia., has purchased Dixie Theatre.

SYRACUSE, N. Y.—Max and Mitchel Fitzer, care Happy Hour Theatre, have plans by James A. Randall, S. A. & K. Building, for two-story brick and hollow-tile moving picture theatre and office building to be erected at 218 West Fayette street, to cost $100,000.

CLEVELAND, O.—Robert McLaughlin, manager Ohio Theatre, is negotiating for site on Huron Road for new theatre. Lease on Ohio Theatre expires within one year.

GEORGETOWN, O.—Work has been started on theatre for A. G. Markley.

SAPULPA, OKLA.—Yale Theatre Company will erect new theatre on Water street.

Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
Nov. 20	Rialto	Wenatchee, Wash.	800	A. Algase, Wenatchee, Wash.
Nov. 24	Preston	Tunnelton, W. Va.	475	E. F. Nutter, Tunnelton, W. Va.
Nov. 30	New Bridgman	Bridgman, Mich.	400	Fred Gast, Bridgman, Mich.
Nov. 30	Peart	Gillespie, Ill.	1,500	John Peart, Chestnut St., Gillespie, Ill.
Dec. 1	Unnamed	Portland, Ore.	1,000	W. E. Tebbetts, 1156 E. Grant St., Portland, Ore.
Dec. 15	Unnamed	Ridgefield, Wash.	——	O. E. Foley, Yacolt, Wash.

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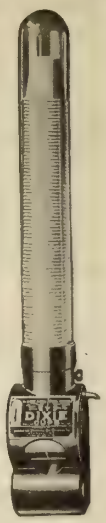

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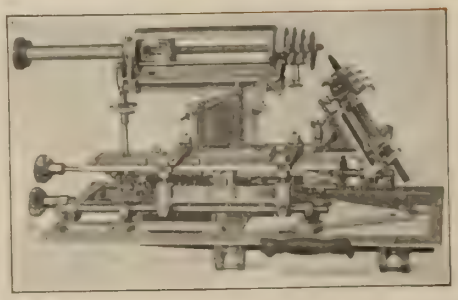

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